

# THE SCORE

A MUSIC MAGAZINE

Editor: William Glock

Number 11, March 1955

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# THE SCORE

A MUSIC MAGAZINE

FOUNDED BY JOHN DUNN

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Editor: WILLIAM GLOCK

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Editor: William Glock

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## OUR ENGLISH FLAIR FOR RECONCILIATION

*Robert Donington*

Our English flair for compromise and reconciliation has its critics; but it is bound up with the best side of us. We see it, for example, running all through our musical history.

To begin with the fifteenth century: Dunstable, whose work was so valued by his Continental contemporaries, is generally thought of as one of music's great innovators; but his innovation really lay in reconciling a traditional British skill in sixths and thirds and six-three chords with the massive technique of the central schools.

Two-and-a-half centuries earlier, Pérotin had brought the rather static harmony of the Middle Ages to a resplendent climax; but a certain impoverishment had intervened. It was Dunstable and his English colleagues who were the acknowledged pioneers of a new vogue of sweetness. More than sweetness, however was involved.

Fourths and fifths, the ruling medieval intervals, are bold in colour, but not harmonically dynamic. The most potent agent of harmonic progression is the major third in its capacity as leading note. Thus it was Dunstable's (quite unselfconscious) reconciliation of traditional with sophisticated elements that helped to bring about the modern art of modulation. Harmony is very ancient; but no ancient harmony substantially modulates.

\* \* \*

One of the most celebrated of English compromises was Elizabeth's ecclesiastical policy of 1559, which included a musical compromise quite in the spirit of the whole.

It was common ground with the reformers that the vernacular should be used to make the words of church music intelligible. Need we wonder that there was also a powerful movement towards music simple enough to make them distinguishable?

The words are never very easy to distinguish in an elaborately polyphonic style of composition. They overlap and interfere with one another as the fugal entries interweave. Archbishop Cranmer had already experimented in extremely simple settings during the later years of Henry VIII's reign:

In my opinion [he wrote to Henry in 1544] the song [for Church music] . . . would not be full of Notes, but as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly . . .

The crisis implied by this attitude was one which threatened the traditions of polyphonic Church music in every Protestant country. In Lutheran regions its effect was to delay the development of such music; in Calvinist regions, still more so. But in Elizabethan England it had scarcely even a delaying influence, in spite of the strength of Lutheran and especially Calvinist sympathies.

The Queenes Maiestie, neyther meaning in any wyse the decaye of anye thyng that myght conveniently tende to the use and continuance of the sayde science (of music), neyther to have the same in any parte so abused in the church, that therby the common prayer shoulde be the worse understood of the hearers, wylleth and commaundeth . . . that there be a modest distinct songue, so used *in all partes of the common prayers* in the Church, that the same may be as playnely understood, as yf it were read without syngyng, and yet nevertheless, for the comfortyng of suche that delyght in musicke, it may be permitted that *in the begynnyng, or in the ende of common prayers*, eyther at morning or evenyng, there may be song an Hymne, or such like songue, to the prayse of almightie god, in the best sort of melodie that may be conveniently devised, having respect that the sentence of the Hymne may be understood and perceyved. (Injunction 49 of 1559.)

I have italicized two stipulations. The first sanctioned the distinguished line of Elizabethan compositions in a more or less 'note against note' style of simple counterpoint. The second admitted the elaborately polyphonic motets of Byrd or Tallis, Gibbons or Tomkins.

In practice, even the 'great' services themselves could be carried beyond the strict letter of the law, since the Queen was known to favour much richer services than she could publicly encourage. The body of church music resulting from the Elizabethan compromise can be compared on equal terms with that of Palestrina and his school in counter-Reformation Italy.

\* \* \*

The English madrigal, once again, was a compromise—between Italian influence and native tradition.

Italy was the revolutionary centre of late sixteenth-century music. The Italian chromatic madrigals led straight into the expressive monody of Peri, Caccini and Monteverdi; but the last remains of their original contrapuntal structure were discarded in the process. By 1600 the most influential composers in European music were interested not in counterpoint but in declamatory melody.

In 1588 Nicholas Yonge described his English collection of Italian madrigals as based on the many 'Bookes of that kind yeerely sent me out of Italy and other places'. The Italian fashion was well on its way. Byrd and Morley wrote excellent madrigals in the Italian style; but by 1600 Weelkes and Wilbye were embarking, not, like their Italian contemporaries, on expressive monody, but on madrigals in a genuinely English style.



The mature madrigals and the lutanists' Ayres of early Stuart England do not quite resemble anything which either had been or was being composed elsewhere. There is no Continental Wilbye or Dowland. In mood and harmony we were on the side of the moderns; in retaining a contrapuntal structure, we were conservatives. It was a very English reconciliation between foreign and indigenous elements as well as between innovation and tradition.

\* \* \*

There is a sense in which the entire expansion of instrumental technique and instrumental idioms during the sixteenth century might be called a reconciliation between the needs of instrumentalists and the traditions of vocal composition. This reconciliation, whose history was already both long and honourable at the time, took the form of improvising apt figuration on vocal transcriptions. When that ancient art began to take written form, it flourished in Germany (rather heavily), in Italy (more elegantly) and in Spain (most beautifully), where Ortiz and Cabezón were among its best practitioners.

Cabezón accompanied his master Philip of Spain to England between 1554 and 1556; but the English instrumentalists were already in the forefront, as the mid-sixteenth century Mulliner collection confirms. Towards the end of the century, English keyboard music had drawn a long way ahead, both in virtuosity and in expressive content.

Byrd, Gibbons and Tomkins were all pre-eminent vocal composers who also excelled in keyboard music; Farnaby was a madrigalist whose keyboard music includes some of his best inspirations—perhaps his very best. But Bull was first and foremost a musician of the keyboard, a European wonder, and the real leader of his school (Byrd may be called its founder). Bull's friendship with Sweelinck and his sojourn in Amsterdam, like that of Peter Philips, helped to carry into Continental channels the English keyboard idioms, and even the English fingerings, which anticipate those of Couperin and thereby of J. S. Bach. It is worth remembering that Sweelinck taught Scheidemann, who taught Reinken, to whom J. S. Bach was indebted.

\* \* \*

Instrumental techniques and vocal structures were not the only elements to be reconciled in sixteenth-century instrumental music. Another most important ingredient was the crisp rhythm and formal symmetry of dance music, and especially of the sophisticated court dances of Renaissance Europe.

It would be hard to say whether the rhythm or the symmetry was the most valuable aspect of this dance ingredient. Both contributed to a certain sharpness of definition which has particular importance for instrumental music, where there are no words to impose their own dramatic unity.



This point can be brought out most clearly in connexion with the instrumental chamber music for the family of viols: music which first emerges from the unrecorded period of improvisation and oral tradition during the sixteenth century.

The best viol music of the sixteenth century took the shape of vocal music figured on the lines of Ortiz's *Tratado* of 1553. This is a treatise teaching the art of improvising such figuration, and giving a number of practical examples for the purpose. Ortiz's examples have a piquancy, touched slightly with sombreness, which imparts a truly Spanish flavour even when the vocal foundation is French or Italian. His book was published in Rome, and there was a strong Italian tradition in close connexion with the Spanish. The number of similar books appearing throughout the century was surprisingly great; but the musical interest of their figuration does not usually reach so high a level. Nor did any of this figuration take on a strikingly instrumental character; the art was practised as much by singers as by instrumentalists. Only the lute, and to a lesser extent the keyboard instruments, imposed something of their own intrinsic and unavoidable idioms on it in practice. There is no genuinely instrumental chamber music for viols in the sixteenth century.

What was there, in that case, apart from dances and more or less figured vocal transcriptions? There were two quite notable bodies of music, and some others of less note. The first of the notable kind was a long and fairly prolific line of Italian fantasias and *ricercari*, none of them particularly instrumental and not very many of them particularly beautiful, but historically of real importance. The second was the protracted series of English *In Nomines* which crowd so many of our Tudor manuscripts. These, too, have virtually no genuine instrumental character, and most of them are monotonous; but their historical successors became of high intrinsic value.

An *In Nomine* is in effect a wordless motet of the *canto fermo* variety. Lacking words, it meanders aimlessly unless it is made truly instrumental. The Tudor dances, like those of contemporary Italy and France, are incisive in rhythm and convincing in form; the Tudor *In Nomines*, on the other hand, have not much shape of any kind.

But by the end of the sixteenth century the Italian influence was at work here, as elsewhere. For the Italian fantasias, though hardly more instrumental or deeply expressive than our *In Nomines*, had always been more vigorous. When the two stocks began to cross-breed, the texture of the *In Nomine* began to lighten, and this in turn opened it to some of that crispness of rhythm and symmetry of phrase and period which the traditions of dance music had already contributed so valuably to our English keyboard music.

It was at this point that a young Englishman named John Cooper left for Italy, to return as Giovanni Coperario, a master of the fantasia technique and in due course the most famous composer in his generation of English fantasies for viols. There is something steely and a little heartless about much of Coperario's flawless counterpoint; but his few impassioned exceptions are musically superb.

The fantasy for viols is a classification which includes the *In Nomine* just as the motet includes the *canto fermo* motet: it is the larger term. There are many seventeenth century *In Nomines*; but the fantasy without *canto fermo* became the leading form. Both varieties developed on the same lines. The music is still for the most part highly contrapuntal; but it is also genuinely and increasingly instrumental. And as its vocal ancestry is forgotten, so its musical interest develops.

Both Byrd and Gibbons wrote a moderate number of successful chamber works for viols, though it is a mistake to regard the output of either in this field as typical of the best. The Jacobean Thomas Lupo wrote little else, and his vein is sometimes almost Schubertian in its spontaneity and lyric charm. Tomkins contributed four glorious Pavans—a dance form taken over by chamber composers much as Bach and others took over the saraband—and some fantasies, mostly dull, though including an occasional masterpiece. But the leaders of this school were none of these; they were three composers whose names are still relatively unknown to modern musicians.

Alfonso Ferrabosco the younger was born at Greenwich of an Italian father with the same Christian name. He has two styles: one of them shows the brilliance of a virtuoso, and is exemplified in a number of six-part fantasies and certain others in four parts; the second is contemplative and tender, above all in his five-part Pavans, the best and most celebrated of them being *The Dovehouse Pavan*.

In the next generation came an extraordinary pair, rather as if the rebellious and the serene Beethoven had been divided at birth.

William Lawes, killed through foolhardiness at the siege of Chester in 1645, composed some of the boldest counterpoint and most romantic harmony of his century. In his best music he is as good as Purcell, who shows strong signs of his influence. There is a warmth of feeling and a nobility of conception in some of his great six-part fantasies for viols that would have restored him to modern appreciation by now but for the difficulty of securing them really adequate performance. They are too characteristically scored to be suitable for transcription for other instruments.

John Jenkins, who survived to a great age, adapted his fertile invention to the requirements of three generations without ever leading the van or falling much behind it. His counterpoint is celestially smooth, ingenious and expressive; his harmony is glowing; his melody is supple. His best music is in his five-part fantasies for viols, which present similar problems of performance to those of Lawes, though in somewhat less degree.

Matthew Locke, the Restoration composer, wrote some good four-part suites which, unlike the characteristic chamber music of the viols, are perfectly satisfactory on violins; but the fantasies which open them are less successful compositions than the dance movements and ayres which follow. The fantasy style was now really obsolete; Purcell's very interesting but uneven fantasies of 1680, which include two fine *In Nomines* and the magnificent five-part *Fantasy on One Note*, are the last of their kind.

With any early music it is a necessary though often neglected precaution to pick out only the few best examples for modern presentation. I have examined in manuscript some 1,300 fantasies and pavans for viols, scored and tried out on their proper instruments about 300, and found perhaps 100 of whose quality I feel certain.

But these few certainties, well performed on the viols for which they are so effectively composed, can give our neo-Elizabethan generation as much pleasure as the vocal and the keyboard music of their day. There is no Continental chamber music of the viols to compare with them. Continuing as they did for a few decades longer than the English madrigals, they represent at a still later date the same reconciliation of a contrapuntal structure on sixteenth-century lines with a mood and harmony that are entirely of the seventeenth century. They were what Roger North had in mind when early in the eighteenth century, but with his old man's memories fixed in the seventeenth, he recalled it as a common observation 'that in vocall, the Itallians, and in the instrumentall musick, the English excelled'.

\* \* \*

By Purcell's day the instrumental future as well as the vocal lay for the time being with the Italians. Purcell's own Italianate trio-sonatas reconcile foreign influence with native tradition just as successfully as Wilbye's madrigals earlier in the century; they are not better music than his contemporary Corelli's, but they are more stirring. Yet his influence on the immediate course of music was disproportionately smaller. The break came when we failed to reconcile our native tradition with Handel.

Handel was some time in England and his genius was very masterful. But our musical bent must somehow have been on the decline as well. It was two centuries after Purcell before Elgar shook off much of the German idiom then prevailing, through some inalienably English quality in his own temperament. Vaughan Williams then went back to the Elizabethans and behind them to our national folk music before he could learn, laboriously, to write fully indigenous music and help the younger generation to do so as a matter of course.

\* \* \*

Of the younger generation, Britten has shown many people for the first time that music can reconcile being genuinely modern with being gracious, felicitous and relaxed. The obsessive intensity we had tended to associate with pre-war music is already beginning to be forgotten, or rather absorbed into the creative developments of which Stravinsky and Schoenberg can now be seen as the pioneering geniuses.

For intensity is, of course, a creative force. This is Tippett's strength. Some of his earlier music, such as the Symphony, was inclined to be intense without warmth. But the best of his new passages are the reconciliation of a very remarkable and individual richness with a corresponding poise and clarity. They are the latest reminder of how naturally it still comes to a fine English composer to take from tradition and innovation alike neither more nor less than he needs for his own indigenous development.



## TWO GREAT VIOLIN TEACHERS

Flesch and Dounis

*Sybil Eaton*

When I told Dounis a year ago that an article on these lines had been suggested he immediately said that it was not quite fair, for Flesch was no longer here to speak for himself. Now, alas, it is fair enough, for Dounis has also gone. Fortunately, besides their published technical works there exist two very comprehensive books: *The Art of Violin Playing*, in two volumes, by Carl Flesch (published by Fischer), and *The Dounis Principles of Violin Playing*, by Valborg Leland (published by *The Strad*). I can only hope that my attempts to put down, side by side, a few of the basic principles of these two great teachers will provoke violinists to study these works for themselves.

Both men had an astonishingly wide and detailed knowledge of the history of violin playing, past and present, and no one was more aware than Flesch of its continuous development, to which he contributed so much. Both men were pioneers, but Dounis through being born twenty-five years after Flesch, inherited his teaching. He could begin where Flesch left off.

Both men had, and sought to teach, the scientific, reasoning approach, not only the How but the Why. Flesch constantly tested the intelligence of his pupils with questions, forcing them to think for themselves, with the aim that each should eventually become his own teacher. Dounis once said to me that a pupil's chief task at a lesson was just to *try to understand*.

I shall never forget my first lessons with Flesch and the excitement of the discovery that violin playing could be an exact science. He knew one way anyhow that worked. He was a model of clarity in his own mind and in his teaching, and an example to all teachers in that he tackled one thing at a time. A pupil went away with one basic technical problem to conquer. Having been given a clear and exact diagnosis, the appropriate medicine was prescribed, even to the amount and the frequency of the dose. All was written down by Flesch. There could be no boggling at the next lesson!

The medicine often consisted in temporary exaggeration: for a late finger on a new string, cure by anticipation; for a high elbow, play with it too low for a week; for drawing the bow behind you, draw it too far in the other direction, etc. His

two most valuable rules for practising were: 1. When a technical weakness appears in playing a piece, never practise it on the piece itself, but practise it 'neat' as it were, on scales or a Kreutzer study, so that the freshness of the music will not be lost. 2. When a passage contains left and right hand difficulties, separate them. Practise the bowing on something that gives no trouble to the left hand. Practise the left hand with the easiest possible bowing. Do not put them together until each is secure. One thing at a time!

How different with Dounis, who covered most of the ground in a single lesson, which, however, lasted three and even four hours! He always said he could not understand how it was possible to give a lesson in one hour. But his lessons were by no means the endurance test one might expect. There was an exhilaration about them which no pupil of his could ever forget. Not only had he demonstrably new and workable solutions to one's problems, but over and over again he said something that one instantly recognized as a golden fundamental truth. 'Think of your hand, not of the bow'. 'Don't isolate any part of your arm; always feel it to be a unity'. 'Always feel on top of the string'. He invariably demonstrated in front of a mirror, so that one could the more easily compare every movement and every angle. He waited at frequent intervals while the pupil took notes, helping to clarify them with the right word. How valuable are those notes now! I came away from each lesson feeling he had given me the master key.

Flesch insisted that practising and playing were two completely different things. For the former you must be cool, analytical and self-disciplined, so that when the time comes to play you are fresh and blazing. He contended that most of us fall between two stools with a half-thinking practice and a half-hearted performance. Dounis on the other hand said, perhaps not to students but certainly to players, 'Always play with a warm, musical tone'. He hated the nondescript, 'practising' tone, and encouraged one to practise 'all out', maintaining that it is comparatively easy to achieve 100 per cent correctness when calm, and that the test comes when great excitement upsets the balance. Tenths and fingered octaves had to be practised *forte rubato* and *vibrato*.

Without attempting to go fully into the subject of *vibrato*, it is worth noting that Flesch held Kreisler responsible for setting the fashion of a continuous *vibrato* (he used *vibrato* even in runs). He told me that he once asked Kreisler to what single factor he chiefly attributed his success and Kreisler answered without hesitation, 'To my *vibrato*'. Flesch admitted that nearly all the violinists of his generation used a continuous *vibrato*, but said dryly 'A popularization of this seductive habit is not to be recommended'. Dounis believed in teaching *vibrato* from the early stages to ensure the correct position of the hand and to free the arm of any tension. He pointed out that very strong finger pressure stifles the tone in *ff* which is freed by an intense *vibrato*—a fact which anyone can prove for himself. In movements such as Bach Courantes and Gigue Dounis reserved *vibrato* for notes that required to be stressed. The left hand inflexion gives the necessary ringing quality far better than

a prod of the bow. 'The bow deforms', he said. It goes without saying that both he and Flesch taught wrist *vibrato*. Both sought to teach the *ability* to produce a free and continuous and varying *vibrato* and both had valuable cures for the too slow and too fast varieties, and both preached the virtue of occasional abstinence.

### *The Bowhold — Flesch*

Flesch, with Enesco and Thibaud, was a pupil of Marsick of the Franco-Belgian School, but the powerful tone of Mischa Elman and his compatriots converted him to the Russian School as taught by Auer. Dounis was not altogether joking when he said that the only difference between the German, Franco-Belgian and Russian Schools was whether the bow was held with the first, second, or third joint of the first finger! Flesch describes the two bowholds as follows:

*'Franco-Belgian.* The index finger presses laterally on the stick, with the extreme end of its second joint, which is hereby thrust further forward to a noticeable degree. There is a space between index and middle fingers with the thumb opposite to the middle finger. The bow-hairs are at an excessive tension and the stick is in an inclined position'.

*'Russian.* The index finger presses laterally on the stick at the beginning of its third joint and in addition embraces it with its first and second joints. There is a very small space between the index and the middle finger. The index finger assumes the guidance of the bow and the little finger only touches it at its lower half while playing. The bow-hairs are slack, the stick is held straight'.<sup>1</sup>

The first finger dominates the bow, it is both guide and strength-giver. The forearm is turned considerably inward—the most natural position for pressing with the first finger, which produces the 'lateral' contact. The rounded little finger, with its tip on the top ridge, rests on the stick only in the lower half of the bow. Indeed, owing to the advanced position of the first finger, the stick is virtually out of reach of the little finger except in the lower half; it is more a case of the stick leaving the little finger than the little finger leaving the stick. The little finger is only needed in the lower half to counteract the weight of the nut. The unequal weight of the bow necessitates increased pressure at the point, provided by the first finger and by reduced pressure of the nut, and the task of the little finger is to raise the weight of the bow. Any roughness of the nut Flesch usually attributed to a weak little finger and the prescribed exercise was a very quick *détaché* from the wrist, *pp*, at the extreme nut—an exercise demanding considerable strength from the little finger. The second and third fingers play a passive rather than an active part. Any stiffness in those fingers, shown by an inability to make shadings during the stroke, was cured by directions to raise the second finger momentarily in the middle of every downbow for a week! The thumb (its extreme tip) rests in the corner of the frog and stick, between the first and second fingers. It is bent at the nut and extended at the point.

<sup>1</sup> Carl Flesch: *The Art of Violin Playing*, Bk. 1, p. 51.



*The Bowhold — Dounis*

They say you can prove anything! Flesch, who put his faith in the first finger as ruler and guide, delighted his classes with his exposition of how in a row of 'geeses' the first one inevitably leads. Also, he loved to illustrate that the only use for a second finger is to pick up a dirty pocket handkerchief. Dounis, whose creed was the balance of the hand, illustrated with equal conviction and zest that in picking up an ashtray or a spectacle case one instinctively does so with the second finger and thumb, for there lies the natural balance of the hand. So he taught the prime importance of the balanced hold, the central feeling of balance lying between the thumb and second finger, with the strong first finger on one side and the weaker third and fourth fingers on the other.

Once the feeling of balance between the thumb and second finger is established, the second finger has done its task, and a counter-pressure between them is obvious waste of energy. The upper corner—not the centre of the tip—of the thumb lies in the niche of the stick and the frog 'as though rooted there', with the second finger opposite, holding the stick somewhere between its tip and first joint. The thumb bends outwards at the point and is straight at the nut—the exact opposite to Flesch. The other fingers lie where they fall naturally in relation to the central hold (not spread, which tends to stiffen the hand, especially at the point). The first finger contact is just below the first joint. The third finger lies on its pad. The fourth finger, rounded, has its tip, not on the top, but on the inner ridge of the stick. There is, therefore, a certain counter-pressure between the third finger which tends to pull inwards, and the fourth finger which tends to push. As with Flesch, the hand is in a slanting position owing to the inward rotation of the forearm. Thus the finger pads lie on the stick, all of them always on the bow, clinging firmly and flexibly—*affectionately*. A famous exercise to develop the clinging feeling in the fingers is as follows: Hold the bow with the stick in a vertical position. Climb with the fingers from the nut to the point and back, slowly and with clinging finger pads, being careful to keep the thumb and second finger opposite each other throughout and not to lift the fingers from the stick. Keep the bow as still as possible. To make it more difficult do it with the bow in a horizontal position and, most difficult of all, repeat it holding the bow in reverse position (at the point).

Flesch relegated to the scrapheap the finger pad hold of the bow when he concentrated on power from a very advanced and hooked position of the first finger; but it is undeniable that the most sensitive part of the finger is the pad. We shall see later from whence Dounis derives strength.

*Tone Production — Flesch*

It is significant of Flesch's outlook that when hearing a pupil for the first time he made it a rule to listen without looking, so that unorthodox bowing did not influence his appraisal of the tone. He ascribed the task of tone production almost entirely to two things: 1. The correct pressure of the first finger (assisted 'only a

very little' by the second finger), and 2. The correct point of contact of the bow between the bridge and the fingerboard. He reminds us that the source of strength is really in the lower and upper arm and muscles of the back, but the medium through which it reaches the string is the first finger. The thumb provides counter-pressure. A favourite exercise given to focus all power in the first finger was to put the bow on the string in the middle and then to raise every finger but the first (and thumb), and thus practise *détaché* in the upper half, probably for '10 minutes thrice daily'. Another exercise for tone production (really a *portato* exercise) was to play long slow bows *f vibrato* with 6 or 8 *ff* inflexions from pressure of the first finger, with no alteration in the pace of the bow.

*Point of Contact* was a term I had never even heard before I went to Flesch, and the importance he gave it was a revelation to me. He put it even before correct first finger pressure, observing that certain great violinists with so-called faulty bowing produced ravishing tone by that means alone. He often said that as surely as bad intonation was due to a finger too far up or down the string, just as surely was bad tone due to the bow being too near the bridge or fingerboard. The fundamental rules are, crudely:

*f* near the bridge  
*p* near the fingerboard  
 slow bow near the bridge  
 quick bow near the fingerboard.

Admittedly there is perpetual compromise. What for instance of a *f* quick bow? The area between the end of the fingerboard and the bridge is the woodwind department: flute near the fingerboard; clarinet midway; oboe near the bridge. The subtleties are inexhaustible for it is not only the pace and pressure of the bow that are concerned, but also the vibrating length of the string; all the infinite variety of gradation that comes under the magic word 'phrasing' depends largely on point of contact. And not only in *cantabile*, for in all the *détaché* and *spiccato* bowings it is the correct point of contact that gives purity of tone, with fluff on one side and scratch on the other.

Flesch often spoke of the necessary balance between the left and right hands for expressive purposes. There is the violinist with clear-cut phrasing and rhythms—rather rough and hard in sound—and there is the player with monotonous over-sweet tone of pastel shades. The former expresses himself with his bow; he 'looks after the sense and the sounds look after themselves'. The latter lavishes all his sweetness on his vibrato. There were startlingly quick results when the pupil was persuaded to focus on the neglected hand till balance was restored.

#### *Tone Production — Dounis*

The difference is simple and enthralling! To make tone, the active pressure comes not from the first finger, nor any finger, but from the thumb. The direction of the pressure in upbow is towards the first finger, in downbow towards the centre

of the hand. Dounis went so far as to say there should be no *active* finger pressure. It can be argued that to press the finger down against the thumb, or to press the thumb up against the fingers, amounts to the same thing. But the thumb is stronger than the fingers to a surprising degree. Test this by holding the first finger of the left hand as a bow and compare the strength of the finger pressure with that of the thumb. The latter threatens to break the finger in two. Therefore, if the strength on the bow comes from upward pressure of the thumb against the fingers, the thumb being stronger ensures that the stick cannot be forced through the hairs and break the tone. You can use all the strength you have through the thumb and, provided you do not let the bow go too near the bridge, you will find it impossible to force the tone. This is a very comforting feeling!

Dounis loved to emphasize the greater effort needed to play *piano* than to play *forte*. He compared *forte* to the ease and relaxation of normal walking and *piano* to the sustained tension of tip-toeing. He taught that to play with normal *cantabile* tone one had simply to use *one's own weight* (always with the counter-pressure of the thumb), so that playing *f* brought a feeling of complete relaxation. He loved the simile of the pendulum, the light cord of the arm and the weighted end of the hand, and the effortless swing of the arm with its own rebound. He hated the sagging wrist 'like a flat-footed dancer', and the heavy low elbow which became the centre of gravity instead of the hand.

To increase the tone the first finger directs the stick through the flat hair into the string (without dropping the wrist or rolling the stick). He gave the same *portato* exercise as Flesch for tone production, long bows, *f*, *vibrato*, with *ff* inflexions, but with Flesch the inflexions were made by the first finger and with Dounis by the thumb. These inflexions are made in each case by pressure and not by pace, and Dounis, to gain even greater control, asked that during the inflexions the bow should be slowed down! After practising this for two or three weeks the next step was the same *portato* exercise, but this time with a steady hold of the bow, making the inflexions with additional weight of the forearm, which described a very slight undulating movement, so slight as to be almost invisible.

A very stern test of perfect steadiness in a *ff* long bow is to watch the string vibrating—it is easiest to watch the G string. The eye detects even better than the ear any unevenness in the vibrations of the string.

#### *The Whole Bow and Change of Bow — Flesch*

Flesch was a strong advocate of the natural height and freedom of the upper arm. He said 'It seems as if in the eighteenth century some evil sorcerer banned the upper arm with a curse destined to endure until the seventh generation'. There was nothing startling about his bow arm; it was essentially normal. He abhorred both the high wrist at the nut and the low wrist at the point. He taught that the hand and forearm should be in a straight line at the nut, middle and point. He condemned the collapsed wrist in the middle of a stroke, which spoils the line and weakens the



tone. The wrist comes noticeably into play only at the change of bow and when speed makes it necessary. Thus two strongholds of the old-fashioned teacher must be yielded up—the low upper arm ‘which once held the famous book’ and the fussy wrist. Of the whole bow he said ‘The player’s chief task is to diminish the bow pressure in the lower half by raising, and to strengthen it in the upper half by pressing down (the adjustment between the two movements as well as the transition from one to the other, takes place in the middle of the bow)’.

### *Change of Bow at the Nut*

This is a combined active movement of the wrist and fingers, with the hand and arm in a straight line. One of the great developments of the Franco-Belgian and Russian Schools was the turning inward of the forearm, thus allowing the wrist movement to be its natural one—up and down—as a baby waves its hand, instead of the unnatural sideways one of the old German School. The hold must be firm, with the wrist free, and the movement must be as slight as possible. ‘If it is seen it is heard’.

### *Whole Bow and Change of Bow—Dounis*

THE BRUSH STROKE. This is the truly revolutionary part of the Dounis teaching. He claimed that the German, Franco-Belgian and Russian Schools with their various first finger holds had never really found the answer which he believed to be the Brush Stroke. It is so named because the fingers react to the pull of the hand exactly as the hairs of a painter’s brush react to the handle. The bow is pulled both up and down, i.e. the hand goes first, pulling the fingers which at the change of direction *react passively*. In the active upbow the first finger takes charge, not with the top joint which lies relaxed on the stick, but just below the top joint, half on its side owing to the inward rotation of the forearm. In the upbow it guides the bow, and the hand, which is the ‘motor’, pulls an imaginary weight at the nut. The fingers are tilted towards the nut. At the end of the upbow, when the hand starts to pull the other way, the first finger releases its hold, the first joint straightens as the knuckles drop and the fingers slant towards the point. The downbow pull is from the fourth finger side of the hand. After the preliminary pull the downbow is passive—the rebound. You do nothing at all, the law of gravity does it for you. The finger pads must be clinging, but the hand, fingers and knuckles must be relaxed, so that the fingers react inevitably to the change of direction of the pull of the hand, exactly like the hairs of a brush. Hold a pencil as a bow, and with your left hand hold the left end firmly; then with clinging finger tips take charge with your first finger and pull your bowhand towards the left, as though pulling a weight at the right end of the pencil. See that the fingers slant, i.e. that the hand is ahead of them. That is the upbow. Now release the first finger, pull the hand towards the right, with an imaginary weight on the left end of the pencil. Let the top joint of the first finger unfold but retain the same contact below the first joint and watch the passive reaction of the fingers which now slant the other way. That is the Brush Stroke. It gives a

feeling of glorious steadiness throughout the length of the bow. During the stroke there is no change of hold; it is as though one draws a steady line with sensitive, caressing finger pads on the stick.

### *Change of Bow*

There is an active change before the active upbow. The hand, from the wrist, makes a slight dip, downwards and inwards (clockwise) when the first finger takes charge. A passive change before the passive downbow consists simply in a release of the first finger hold and the hand automatically balances itself with the downward pull, which starts from the fourth finger side of the hand. As always, any trouble arises from either insufficient firmness of the fingerhold, or stiffness in the hand, wrist, elbow or shoulder. A Dounis exercise, childish and wise, is to write your name with the bow in huge letters on the ceiling, thus loosening the wrist and arm while keeping a steady hold with the fingers.

### *Change of Position — Flesch*

This subject includes both the actual shift and the choice of fingering: 1, from the technical aspects of security and clarity; and 2, as a means of expression. Flesch taught that the responsibility for a secure change belongs to the arm (up to the 4th position to the forearm and above that to the upper arm, hand and thumb), though the student generally blames the fingers for failure, whose rôle Flesch describes as merely 'executive to the legislative power. As regards the thumb he taught that only from the 4th position upwards does it precede the hand. In order to do this, the thumb from the third or fourth position glides backwards parallel to the neck before ascending, a movement so important that he included it in his 'Daily Dozen'. He often said that ninety-nine ascending passages out of a hundred were boggled because the thumb got in the way, and he recommended a specially firm hold between jaw and shoulder for the occasion, so that the thumb would not be tempted to cling. In descending, the thumb goes first to provide counter-pressure for the fingers.

He taught that one cannot play by measurement alone and the ever-listening ear must finally guide the finger to a swift, unobtrusive adjustment. For security in shifting he made all his pupils study Sevcik, Op. 8. The first time through, the intermediate note (the old or beginning finger in the new position) must be sounded and even dwelt on, and the second time it must still be used but inaudibly. He said one must think clearly of the *distance* of the change (not synonymous with the musical interval), an invaluable habit which soon becomes second nature. He insisted on *slow* gliding when practising, for absolute security, instead of the hit or miss jerk.

### *Fingering for Technical Security*

Flesch's genius of commonsense is specially evident here, supported throughout by the principle of economy of effort. He starts with the fundamental rule that the





### *Fingering as a Means of Expression*

An adequate technique is here taken for granted. No more 'safety first', and even the law of economy goes to the wind. The music is all in all. There are no rules, and the choice is the test of musicianship.

Flesch lent his own copy to his pupils when they began a new work, but always said he did so for purposes of comparison only. He implored them to finger to suit their own needs and he was jubilant if they returned with ideas both original and musical.

The use and misuse of *portamenti*, tone-colour, and dynamics are the chief points concerned. *Portamento* was allowed only to intensify the emotional power of a phrase and never to 'tickle the ear' with no musical justification. The more rarely used, the more effective it becomes. In his book he gives extensive examples of the 'classic' and 'gypsy' shifts (the violinist's terms for the shifts made by the old finger and the new finger) saying that to condemn the 'gypsy' shift is to rule out all the great violinists since Ysaye. He compared the choice of string to the registration of an organist, and tried whenever possible to preserve a uniform colour throughout the phrase by changing position rather than string. He was mindful not to rob a new colour of its effect by changing string too soon. He absolutely forbade the old-fashioned expedient harmonic with its sudden completely irrelevant tone-colour. Regarding dynamics in *f* he preferred the E to the A, the G to the D string; in *p dolce*, the D to the G. In quick *f* passages he would stick to the low positions. With typical commonsense all this would be qualified by the avoidance of *too* big a risk, and the advice that if you have honestly worked at a certain fingering and failed, to try another.

### *Change of Position — Dounis*

Dounis had new things of immense value to say about practising an ascending shift from *vibrato* note to *vibrato* note. Immediately before the shift, flex the wrist slightly inwards (as a child flexes its knees before jumping), which movement also releases the pressure of the shifting finger, the string being touched as for a harmonic but not held down. Begin the shift slowly, and increase the pace while ascending, and, as though falling into a hole on arrival, start the *vibrato* instantly. The hand, after the initial flex, seems to pull the fingers, a kind of left hand Brush Stroke, and must feel perfectly balanced throughout. After the initial flex the hand describes an upward arc. To understand what is meant by this, hold the left arm in front of you, then, bending from the elbow, bring your hand towards your face in an upward curve, an arc-shape movement, and that should be the movement of the ascending shift. The elbow tends to go outwards (away from the body), and the old torturing wrench of the upper arm inwards is seen to be completely unnecessary. What matters is the *height of the hand*. Dounis's main teaching as regards the thumb in ascending shifts is 'Forget about it'. It comes along in one movement with the hand, starting to go underneath the neck at once—diagonally—as an *appendage*,

coming as far (though no farther) than the corner of the neck on the E string side. Whoever adopts this lightening of the finger and arc-shape movement of the hand—the hand coming up and over, leaving the elbow behind as it were—will marvel at the newfound ease. The old feeling of weight is changed to lightness and spring, and the hand in the high positions feels as in the first positions, with the same balance and power.

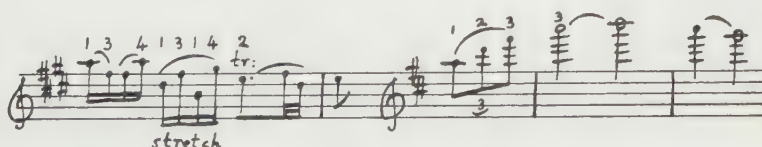
*Descending.* Release the thumb and flex the wrist slightly outwards, the hand going ahead, pulling the fingers. From high positions after the initial release let the thumb just brush the neck. 'Ride lightly on the thumb'.

Dounis also taught the principle of the intermediate note to students, for security in measuring the distance and for preserving the balance of the hand. His *Change of Position Studies* (published by Mills Music Inc.) is most valuable and a great advance on Sevcik, Op. 8. He told pupils to practise it: 1, slowly, *vibrato*; and 2, *prestissimo*.

But this is only his starting-point from which he opens new ground to the Flesch student. The next step, which is in the nature of a short cut, for shifting when fingers cross, is for advanced students only. Shift almost to the new note with the old finger, raise intermediate finger (or fingers) and then push the old finger out of the way with the new finger. The gap starts to close directly you begin to move.

Lastly, for purity of line when change of position is essential to preserve the tone colour and where no suspicion of a slide must be heard, *simply stretch to the new position!* I shall never forget my astonishment when that was first shown me. I felt like the man who had been in prison for ten years and who suddenly discovered the door was unlocked. I found myself in a world where positions do not exist, where one can wander about the fingerboard with an undreamed-of sense of freedom.

For this purpose Dounis advocates plenty of stretching exercises—not so much to play the *Moto Perpetuo* of Paganini in Fingered Octaves, but to play the slow movement of the E Major Bach Concerto with a clean line.



In conclusion, I want to confess that I do not know to what extent some of the Dounis principles described above are now generally taught. I never heard him claim originality in his teaching, though I believe that at all events the Brush Stroke was his very own. I have been told that Professor Rostal, that great disciple of

Flesch, teaches the shift when fingers cross as described above. From the age of ten, when he ran away from his home in Athens to study with Ondricek in Vienna, Dounis made it his business to know the most up-to-date teaching in Europe and America. Just as Flesch wrote a marvellously exhaustive record of the faith that was in him, so Dounis, in his intense devotion to the art of violin playing, sought only to learn and to give all he could. We are infinitely thankful that both masters spent some of their last years in England.

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to George and Marion

# 3 IMPROMPTUS

Giochiato (♩. = 92)

1

Roberto Gerhard

First system of music. Treble and bass staves. Tempo markings: *staccatissimo leggiero*, *legato. poco rit....*, *a tempo*. Performance markings: *Red.* and *\**.

Second system of music. Treble and bass staves. Tempo markings: *legato. poco rit....*, *a tempo*. Performance markings: *Red.* and *\**.

Third system of music. Treble and bass staves. Tempo marking: *poco marcato*. Performance marking: *il basso*.

Fourth system of music. Treble and bass staves. Tempo marking: *poco cresc.*. Performance marking: *mf*.

Fifth system of music. Treble and bass staves. Tempo marking: *dim.*. Performance markings: *pp.*, *una corda*, and *Red.*

Sixth system of music. Treble and bass staves. Tempo markings: *adice*, *poco rit....*, *a tempo*. Performance markings: *Red.*, *mf*, and *\**.

Handwritten musical score system 1. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a triplet of eighth notes in the upper staff and a half note in the lower staff. The tempo/mood marking  *Poco marcato: il basso* is written below the lower staff.

Handwritten musical score system 2. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a triplet of eighth notes in the upper staff and a half note in the lower staff.

Handwritten musical score system 3. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a half note in the upper staff and a half note in the lower staff.

Handwritten musical score system 4. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a half note in the upper staff and a half note in the lower staff. The tempo/mood marking *smorzando* is written above the upper staff, and *rit.* is written below the upper staff. The tempo/mood marking *molto* is written above the lower staff, and *pp* is written below the lower staff.

Handwritten musical score system 5. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a half note in the upper staff and a half note in the lower staff. The tempo/mood marking *dolce pp* is written above the upper staff, and *pp* is written below the upper staff. The tempo/mood marking *grazioso* is written above the lower staff, and *mp* is written below the lower staff.

Handwritten musical score system 6. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a half note in the upper staff and a half note in the lower staff. The tempo/mood marking *magico* is written above the upper staff, and *cres.* is written below the upper staff. The tempo/mood marking *do* is written above the lower staff, and *3* is written below the lower staff.

Handwritten musical score system 7. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and a key signature of one flat (Bb). The music features a half note in the upper staff and a half note in the lower staff. The tempo/mood marking *f marcato il basso* is written below the lower staff, and *dim.* is written below the lower staff.

Handwritten musical score, first system. The notation is in bass clef. It features complex chords and melodic lines. The word *cresc* is written above the staff, and *ped* is written below the staff.

Handwritten musical score, second system. The notation is in bass clef. It features complex chords and melodic lines. The word *ff martellato* is written above the staff, and *dim.* is written below the staff. A small asterisk and the word *col ped* are also present.

Handwritten musical score, third system. The notation is in bass clef. It features complex chords and melodic lines.

Handwritten musical score, fourth system. The notation is in bass clef. It features complex chords and melodic lines. The word *no leggiero* is written above the staff, and *3* is written below the staff.

Handwritten musical score, fifth system. The notation is in bass clef. It features complex chords and melodic lines. The word *f* is written above the staff, and *3* is written below the staff.

Handwritten musical score, sixth system. The notation is in bass clef. It features complex chords and melodic lines. The word *dim.* is written above the staff, and *no* is written below the staff. A small asterisk and the word *col ped* are also present.

Handwritten musical score, seventh system. The notation is in bass clef. It features complex chords and melodic lines. The word *coll....* is written above the staff, and *ped* is written below the staff. A small asterisk and the word *col ped* are also present.



Handwritten musical score system 1, featuring two staves with complex chordal textures and melodic lines. The notation includes various accidentals and dynamic markings.

Handwritten musical score system 2, continuing the musical composition with two staves. The notation includes various accidentals and dynamic markings.

Handwritten musical score system 3, continuing the musical composition with two staves. The notation includes various accidentals and dynamic markings.

Handwritten musical score system 4, featuring two staves. The notation includes various accidentals and dynamic markings. The system is marked with *Poco rit.*, *Poco meno*, *cantando*, and *con Ped.*

Handwritten musical score system 5, featuring two staves. The notation includes various accidentals and dynamic markings. The system is marked with *dolcissimo, incalzando*.

Handwritten musical score system 6, featuring two staves. The notation includes various accidentals and dynamic markings. The system is marked with *Veloce*, *fu*, *cresc.*, and *subito pp*.

Handwritten musical score system 7, featuring two staves. The notation includes various accidentals and dynamic markings. The system is marked with *8<sup>a</sup>*.



Handwritten musical score, first system. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with the tempo marking *Andante*. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains the markings *\*Ped* and *\*Ped*. The system concludes with the tempo marking *a tempo*.

Handwritten musical score, second system. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with the tempo marking *Con un poco di moto*. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains the marking *\*Ped. (sustain)*. The system concludes with a double bar line.

Handwritten musical score, third system. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains the markings *\*Ped* and *\*Ped*. The system concludes with a double bar line.

Handwritten musical score, fourth system. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains the markings *\*Ped* and *\*Ped*. The system concludes with a double bar line.

Handwritten musical score, fifth system. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains the markings *\*Ped* and *\*Ped*. The system concludes with a double bar line.

Handwritten musical score, sixth system. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. It contains the markings *\*Ped* and *\*Ped*. The system concludes with a double bar line.



3

a tempo

Impetoso  
con fierezza

Handwritten musical notation on a grand staff (treble and bass clefs). The time signature is 2/4. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Impetoso" is written above the staff, and "con fierezza" is written below it. The number "3" is written above the first measure, and "a tempo" is written above the second measure. The word "deliberatamente" is written below the staff in the second measure.

Handwritten musical notation on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical notation on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical notation on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "eufatico" is written below the staff in the second measure.

Handwritten musical notation on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "conza del" is written below the staff in the second measure.

Handwritten musical notation on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "ironico" is written below the staff in the second measure. The word "del x" is written below the staff in the third measure.

Handwritten musical notation on a grand staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "del x" is written below the staff in the second measure.

Handwritten musical score, first system. The music is in G major (one sharp) and 2/4 time. It features a piano introduction with a five-measure rest in the right hand. The first staff has a *cresc.* marking. The second staff has a *5* marking.

Handwritten musical score, second system. The music continues with a *5* marking in the first staff and a *2* marking in the second staff.

Handwritten musical score, third system. The music is in G major. The first staff has a *pp* marking. The second staff has a *espressivo* marking.

Handwritten musical score, fourth system. The music continues with a *smorzando* marking in the first staff and a *rall.* marking in the second staff.

Handwritten musical score, fifth system. The music is in G major. The first staff has a *p equabile* marking.

Handwritten musical score, sixth system. The music continues with a *rall.* marking in the first staff and a *a tempo* marking in the second staff.

Handwritten musical score, seventh system. The music continues with a *a tempo* marking in the first staff.

Handwritten musical score, first system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/2. The music features a melody in the treble and a bass line in the bass. A *mf* (mezzo-forte) dynamic marking is present above the treble staff.

Handwritten musical score, second system. Treble and bass staves. The music continues with a melody in the treble and a bass line in the bass.

Handwritten musical score, third system. Treble and bass staves. The music continues with a melody in the treble and a bass line in the bass. A *cresc. ed affrett.* (crescendo and accelerating) instruction is written above the treble staff.

Handwritten musical score, fourth system. Treble and bass staves. The music continues with a melody in the treble and a bass line in the bass. A *martellat.* (martellato) instruction is written above the treble staff.

Handwritten musical score, fifth system. Treble and bass staves. The music continues with a melody in the treble and a bass line in the bass.

Handwritten musical score, sixth system. Treble and bass staves. The music continues with a melody in the treble and a bass line in the bass. A *ya...* vocal-like marking is present above the treble staff. A *strepitoso* (strepitoso) instruction is written above the treble staff. A *\* Ped* (pedal) marking is written below the bass staff.

Handwritten musical score, seventh system. Treble and bass staves. The music continues with a melody in the treble and a bass line in the bass. A *tempo da prima* (tempo da prima) instruction is written above the treble staff. A *\* Ped* (pedal) marking is written below the bass staff.



Handwritten musical score, first system. The notation includes treble and bass staves with complex chords and melodic lines. The lyrics "cre -", "sen -", and "do" are written below the notes. A "Ped. (sustain)" marking is present at the end of the system.

Handwritten musical score, second system. The notation continues with treble and bass staves. The lyrics "calmando" are written above the notes. A "Ped. (sustain)" marking is present at the end of the system.

Handwritten musical score, third system. The notation continues with treble and bass staves. The lyrics "sen -" and "do" are written below the notes. A "Ped. (sustain)" marking is present at the end of the system.

Handwritten musical score, fourth system. The notation continues with treble and bass staves. The lyrics "do", "lute", and "forza" are written below the notes. A "Ped. (sustain)" marking is present at the end of the system.

Handwritten musical score, fifth system. The notation continues with treble and bass staves. The lyrics "do", "lute", and "forza" are written below the notes. A "Ped. (sustain)" marking is present at the end of the system.

# AN ATTEMPT TO FORMULATE GENERAL AESTHETIC PRINCIPLES THROUGH MUSIC-AESTHETICS

*Daniel Jones*

## I

In aesthetics, as in other subjects, there is the general, and there is the particular. These aspects are interdependent, interactive. The particular, a philosophy of natural beauty or of visual beauty, for example, is deficient because general theory and general application are needed to complete it. On the other hand, if philosophy is to be characterized by rational enquiry rather than dogmatic assertion, the general is not sufficient without the particular; a way is needed to reveal the philosopher's destination to himself or, the destination already known, to make his leadership acceptable to others. For these reasons, every systematic treatment of aesthetics, however general the conclusions, is distinguished by an initial standpoint, natural or assumed; the enlargement of the view, as the survey widens, has direction and is directed. To some philosophers it is through the human form that beauty is at first seen; to others it is through natural forms, or the visual arts, or geometrical figures, or the poetical 'sublime'. Whether the approach determines the destination or whether the destination determines the approach, the same question waits to be answered at the end of the journey: is this theory, which has been reached from one point in the field of aesthetics, applicable, and equally applicable, to the whole field?

All would be well if the light falling upon aesthetics from so many quarters were evenly distributed. Unfortunately, with the exception of a steady beam from the literary direction, and an intermittent flicker from those interested in the visual arts, there is comparative darkness. The writers on music-aesthetics seem afraid, or are unwilling, to develop their partial theories into general theories; yet, until they do so, the central problems of aesthetics will continue to be regarded in a predominantly literary light. Even this situation might be accepted if anyone knowledgeable in music or music-aesthetics could find anything at all applicable to his subject in the conclusions reached by literary aestheticians; there is usually nothing relevant. Apart from a few exceptions, writers of general aesthetics have had very little knowledge of the technique, structure, aims and effects of music. Some, the most honest of them, admitting their ignorance and making no attempt to deal with the subject themselves, have passed it on to obscure assistants who dispose of the refractory subject in appendices. Others, the worst, fancy that they know all that needs to be

known about music; they know that music is formless, vague, capricious, improvisatory, unless words give it form and meaning; in this way, 'absolute music', which otherwise would present problems insoluble by their theories, can be dismissed, not by solution, but by liquidation.

One reason why an approach through music-aesthetics to general aesthetics should be attempted is, then, the need to adjust the balance of the study. A second reason is suggested by the nature of the approach itself.

If a chemist wishes to extract a substance from a number of samples containing it, and at the same time analyse each one, he will take first the samples in which there is the least adulteration of the substance, because the knowledge this first process gives him will make it easier to separate substance and impurities in the more adulterated samples, to analyse the impurities themselves, and to understand how and why they have become associated with the substance. The central problem of aesthetics is surely of the same kind as the chemist's problem, and the rational approach to its solution is similar. The class of those things with which aesthetics is primarily concerned is not a clearly isolated class; it is permeated everywhere with things that are not the primary concern of aesthetics. The task, like the chemist's task, is to extract the substance, in other words to establish the differentia of the aesthetic, and for this it will be best to take first that which is least confused by non-aesthetic attachments; no doubt aesthetics is also concerned with these attachments, but not directly, and to defer examination of them would seem more reasonable as well as more convenient.

We have now a criterion by which the fitness of the principal aesthetic approaches can be compared. Natural forms are intimately connected with vital processes; the metaphysical questions they raise involve unnecessary confusion at the outset of an aesthetic enquiry; moreover, it is debatable whether they have other than an indirect connexion with aesthetics. In literature, even in the purest forms of literature, any part of the complex life of a word, having in itself no determined aesthetic potentiality, can be given aesthetic significance through art; the protean character of the word, at one time non-aesthetic, at another aesthetic, is apt to divert enquiry from its true object. Painting and sculpture, even in the most 'abstract' style, are open to a similar objection; the eye cannot entirely rid itself of the interpretative habits that are essential for usual purposes, and some element of inferred representationalism is almost unavoidable. In architecture, the self-determining, truly aesthetic core of the art is hidden by non-aesthetic determinants of function and material. Music, on the other hand, seems to be free from these objections. It is true that music does not exist in a vacuum, and that its marginal connexions may be important; but as far as an aesthetic enquiry is concerned, this art, in its most characteristic and independent form, does seem to display a clearer self-subsistence, a greater freedom from non-aesthetic attachments, than any of the other subjects that might provide a starting-point for the investigation. Referring strictly to the most characteristic and independent form of the art, we can affirm: that, in comparison with natural forms, any connexion with vital processes is not obtrusive;



that, in comparison with literature, the medium is of negligible significance outside its aesthetic use; that, in comparison with painting and sculpture, there is no habit of the ear that compels a representational interpretation of tones; and that, in comparison with architecture, it is not dominated by a non-aesthetic function.

The approach to general aesthetics through music-aesthetics, then, recommends itself not only because it has been comparatively neglected in favour of other approaches, but because it is particularly fit for the purpose.

The method suggested here is the critical examination of music-aesthetic theories; by retaining some elements in these theories and rejecting others, we may hope to construct, by a process not unlike induction, a composite theory that will include what is acceptable and exclude what is not. This theory, however, will remain confined to music-aesthetics until its general applicability in the field of aesthetics and its capacity to deal with certain special aesthetic problems can be shown. The tests for this final theory should be the same as the tests by which the intermediate theories are judged. (1) *Definition*: the theory should determine the differentia between the field of aesthetics and other fields. (2) *Comprehensiveness*: it should be generally applicable within the aesthetic field. (3) *Distinction*: on the other hand, it should not abolish the distinction between the arts. (4) *Control*: according to any valid theory, the effect and the merit of a work of art should be ascribed to the artist's deliberate calculation and skill, and should not be regarded as adventitious. (5) *Equality*: the theory should not imply that the arts are unequal in status. (6) *Quality*: it should not be based on what is generally agreed to be bad art, because bad art may not be representative of, or significant in its kind. (7) *Simplicity*: it must be applicable to 'hybrid' art, but must not emerge from 'hybrid' art alone. (8) *Elucidation*: the theory should either dismiss as invalid, or should answer the following questions: how can 'style' be explained? do we claim universal truth for our aesthetic judgments and if so, why? is there a direct, an indirect, or any connexion between aesthetics and 'Nature'? is the aesthetic fact to be subsumed under some metaphysical principle?

Failure in some of these tests indicates at least a serious weakness in the theory, but failure in others, for example the first four named, suggests that the theory is altogether invalid.

## II

### *Obstructive Theories*

Certain irrelevant, obstructive, or inapplicable theories must first be mentioned, not for the sake of their usefulness, but for completeness. The obscurantists, as we may call them, hold that music-aesthetics, and indeed aesthetics in general, must be regarded as a mystery that cannot, or even should not be penetrated; artistic creation and appreciation are entirely unconscious acts. The theory will not permit either proof or disproof of itself; for those who, like the present writer, dare to pursue an enquiry, it serves only as a reminder that aesthetic problems may not be easily or quickly solved.

Partial theories, not applicable to music-aesthetics, are invalid as general theories, and, whatever their value elsewhere, can be dismissed here.

It is more difficult to dispose of those theories that hold music to be no concern of aesthetics because it is an incomplete art, or no art, or a mere recreation, socially useless or evil, vague and irrational, or not truly expressive. The only relevant charge is that music is no art, for if it is an art, it is a concern of aesthetics, whatever its character and its effects. This standpoint may be associated with the hedonistic view that music, though an art, is, unlike the other arts, merely a source of pleasurable sensations, incapable of conducing to culture, and of use only in persuading us to pay attention to the words it accompanies. The refutation of these theories would take up more space than they deserve, and for the sake of brevity, the reader is asked to assume, without proof, that music is an art equal in dignity and seriousness to the other arts.

Eclectic writers contribute nothing to the enquiry, because their good-natured approval of all theories, contradictory and otherwise, is illogical.

An equally broad view, but in a different sense, is taken by those whose aesthetic theories begin by abolishing the distinctions between the arts. 'All the arts are music';<sup>1</sup> but where all the arts become one thing, each of the arts ceases to be itself and, for example, music ceases to be music; unless the arts are of unequal status, their eventual identity must not be anticipated. On the other hand, this broad viewpoint impresses upon us the fact that a general aesthetic theory must eventually reveal the connexion of the arts.

To pass from the broad to the narrow: many writers on aesthetics confine their attentions to isolated problems, the Sublime, the Picturesque, the Characteristic, Taste, imitation of Nature by art and *vice versa*, analogies and classifications of the arts. Some of these questions seem illogical in themselves; some are not relevant to our subject.

Other writers in their music-aesthetics take too narrow a view of music itself. Performance, for example, is often assigned greater importance than composition; according to this theory, the music, as it leaves the composer's hands, is no more than a vague prescription for a work of art, and it can become a work of art, and presumably more than one work, only in the hands of performers. The significant effects of the work are not fully controlled at the source, and the theory does not satisfy the fourth in our list of conditions. The implications, however, have negative significance; we are told, for example, that *expression is not in the music until the performer puts it there*,<sup>2</sup> and this is highly suggestive.

### *Marginal Theories*

We come now to a group of theories which do not obstruct the enquiry, nor, on the other hand, do they further it in the main direction; as their concern seems to be with illustration and comment they may, perhaps, be called *marginal*.

<sup>1</sup> Croce: *Breviario* (1913) i.

<sup>2</sup> C. Seashore: *The Psychology of Music*, 1938, p. 170.

First, there are the attempts to base music-aesthetics on the supposed origins of music. The old view that music originally imitated the sounds of nature was early supplanted by the idea that music evolved from the intonations of speech through exaggeration under the influence of emotion. This theory, which is hardly extinct even now, was popular for at least three centuries; it suited the rationalism of the *Encyclopédie* and the evolutionism of certain Victorian philosophers. The fascination of the theory was that the 'expressiveness' of music could apparently be explained on the grounds that the supposed vehicle of emotion in speech, namely modulation, has here been isolated and developed. Other theories ascribe the origins of music to the dance, or to the need to organize and facilitate labour; both imply a social function. The principal objection to all these theories is that origins, even when established beyond doubt, do not necessarily determine nature and function, and, even if this were not so, the principle cannot be applied with certainty to some future time, by which a development amounting to transformation might have taken place; we may expect more light to be shed on aesthetics by Bach than by *pithecanthropus erectus*.

The evolutionists and the empiricists found music a difficult problem. What use has it? Exercise of the faculty of hearing when it is not more seriously engaged, stimulation without fatigue, an accessory of courtship, escape from neurosis, sexual sublimation, there are many such suggestions, but no attempts to explain how such stimulation, sublimation, and so forth, is brought about, why the effects are ascribed to the cause as if they were qualities of it, or why one cause has greater potency than another.

Hardly more worthy of respect are the sociological theories of music. The ideas' in music, whatever they may be, contribute significantly to history and to society: 'music must present the consummate formulation of the psychological tribulations of mankind';<sup>3</sup> or it is not music itself, but the evolution of music that has valuable significance. No doubt music is important in history and in society, but this importance is aesthetically marginal to the central fact that music has the power to be important. Aesthetics is concerned with potential art, not with a single specific work of art and its effects, or with several specific works of art and their effects; these, bound to time and place, belong to art history and art criticism.

### *Greek Music-Aesthetics*

Similar considerations, bound up with the distinction between aesthetics and criticism, lead the present writer to the view that the comments of the Greek philosophers are much more suggestive when they are discussing aesthetic generalities than when they venture to go into details. Debates about modes, rhythms, instruments, voices, and so on, seem insignificant in comparison with the stimulating exposition of catharsis, mimesis and universal harmony.

It is true that ethos might prove to be another of these large conceptions, if we could only detach it from the art criticism with which it is entangled. The criticism

Alexis Tolstoy, as quoted by Stravinsky (*Poetics of Music*, p. 115).



itself will strike any impartial reader as tentative, as if the subject is archaic and not truly within the experience of the speaker; a parenthetical 'they say' seems to be implied. Here is a fair representation of such a discussion: 'Some report there are so many modes, others give a different number. This mode used to be associated with this effect, and that with that; so it is said. If so, and, since there is no doubt about the powerful effect of music, we dare not assume that it is not so, morality must be safeguarded by the exclusion of this mode and the inclusion of that'. It is even more difficult for us to pursue these legends into the past than it was for the Greeks. The names of the modes suggest that the temperamental characteristics of certain peoples may have provided the ethos by association; this connexion would then be confirmed by the growth of a tradition that certain modes should accompany certain kinds of poetry. Even if we assume that ethos represents a clearly defined music-aesthetic among the Greeks, that aesthetic would remain entirely distinct from expressionism by virtue of at least three essential differences. (1) There is no suggestion of an infinite number of effects, or even a large number of effects; they may be summarized by, and are by some writers reduced to three only: diastaltic (heroic), systaltic (troubled) and hesychastic (tranquil). (2) The ethos is attached not to a specific melody, but to a mode or to a rhythm. (3) Ethos is not pathos; the significance of ethos lies in activity, the preparation of the mind for a certain kind of behaviour; pathos, with which expressionism is concerned, implies the abandonment of the mind to a variety of emotions for their own sake.

The antithesis between ethos and pathos is well shown by the Greek belief that emotional disturbance is an illness for which music may supply the cure; the passions are not evoked, as expressionism would maintain, they are stilled. Men who are prone to emotional excess, 'after listening to melodies which raise the soul to ecstasy, relapse into their normal condition, as if they had experienced purgation (catharsis)'.<sup>4</sup> From this, music derived its enormous moral power for good. The process is suggested by the theory of mimesis. Music is the most imitative of the arts, not because it is representational, but because, like the soul, it echoes the harmony of the universe. These theories strikingly recall certain passages of Chinese philosophy; the character 'music' (*yüeh*) stands also for 'serenity', and the expression 'great music' (*ta yüeh*) means also 'the harmony of the universe', and both harmony and serenity are combined in the doctrine of equilibrium (*chung yung*). We shall not venture to offer any criticism of these great principles; any final aesthetic theory must account for them, or include them.

### *Expressionism*

Misinterpretation of Greek aesthetics gave rise to expressionism. In the late Renaissance, when expressionism was born, the ethos principle was thought to mean that music conveys and arouses specific emotions; the desire to emulate the Ancients in everything nourished the new theory, and the efforts of Ronsard, the adherents of the *stile rappresentativo*, and others convinced everyone that the music-aesthetic

<sup>4</sup> Aristotle: *Politics*, V, vii.

of the Golden Age had revived. The eighteenth century added to this the misinterpretation of mimesis as ordinary imitation of Nature, and music was asked to 'imiter la Nature' as well as to 'peindre les sentimens'; the various operatic squabbles seemed to confirm these principles by applying them critically. With a few notable exceptions, it was not until the nineteenth century, when the unaccountable autonomous powers of instrumental music gained acknowledgement, that philosophers began to wonder whether the music-aesthetics of the great *Encyclopédie* should not be slightly modified. In spite of this, the literary approach to aesthetics kept expressionism alive then, and keeps it alive still.

Expressionism is strictly a group of theories, not a single theory; the following is by no means a complete account of the group: (1) the work consists of a form and a content, the content being emotion which we can discover for ourselves through the form; (2) the work, while not necessarily containing emotions, arouses them in us, and this is its purpose, or it stimulates or directs the emotions we already have; (3) the work expresses the artist's personality, or it expresses his feelings and conveys them to us. Unfortunately, these theories cannot be treated separately, because most adherents of expressionism either try to combine them all, or pass disconcertingly from one to another. Certain implications, however, are common to the whole group and may be summarized here.

Appreciation of music requires emotional sensitiveness and a passive attitude on the part of the listener, not intelligence and close attention. In the composer, intelligence and knowledge outside his technique are unnecessary and may even interfere with his life of feeling. Musical form, if indeed there is such a thing, should be subordinated to emotional content and effect; 'music is the ah and the oh of the soul; it may be compared with unintelligible interjections of emotion, or with the trilling of the bird that sings in pure enjoyment of its inner being'.<sup>5</sup> The status of music is below that of the other arts, because, though its expressiveness is strong, what is expressed remains vague, and its imitative powers are very limited; literature and the plastic arts are superior in presenting distinct ideas to the mind. For the same reason, music will not satisfactorily stand alone; words are needed. Music is a female art, capable of bearing, but requiring the fecundation of the poet's thought; 'music reached . . . the pinnacle of madness, when she wanted, not only to bear, but also to beget'.<sup>6</sup> The possibility of the *Gesamtkunst* is another implication of expressionism; this idea is not based upon a confusion of the arts but upon a supposed distinction between them, each art contributing its particular ingredient to the whole; the contribution of music is 'feeling'.

Although all expressionists are agreed on the presence of some kind of emotional content or effect, there is division of opinion about its nature and manner of operation.

In the first group of theories, the emotional element is contained in the music and conveyed to the listener. At one end of the scale we have specific passions and depiction; an old savant, Bannius, even formulated an art of correspondences

<sup>5</sup> Hegel: *Vorlesungen über die Ästhetik* III, iii, 2.

<sup>6</sup> Wagner: *Oper und Drama*, I, pp. 109-111; cf. V. de Laprade: *Contre la Musique* (1885), p. 246.

between music and the passions, which he called 'musica flexanima'. At the other end of the scale there is a vague general mood, *Gemüthsstimmung*. Between these there are many theories that subtly reorientate the expressionist position; emotions are invoked from the primitive past to stir within us; alternation of tension and relaxation, or the unfolding of motiveless activation, is interpreted as a series of emotions.

According to a second group of theories, which represent a less dogmatic position, the emotional element is not in the music but in its effects; this element nevertheless remains the *raison d'être* of the art. Once again we can trace a scale declining in degree of specification, from distinct emotions to a mere predisposition to reverie, free and entirely personal. Between these poles we find make-believe feelings (*Scheingefühle*) or a mere tendency towards a certain feeling (*Stimmung*), and among processes suggested are association, natural fallacy, and empathy (*Einfühlung*). A new plea for the *Gesamtkunst* is presented, on the grounds that the arts are unified by a common 'mood' and that their association is not complementary but contrapuntal.

Two theories deserve special mention for their insistence on essential tranquillity, as opposed to emotional disturbance. According to synaesthesia, to give the first theory its rather misleading name, all the diverse impulses that go to make up the complex whole of the 'aesthetic experience' suddenly reach a state of equilibrium.<sup>7</sup> The second theory, recently suggested, is an old theory of poetry in musical guise: the listener experiences emotions, but they do not disturb him because they are not actual; they are 'emotions recollected in tranquillity'.<sup>8</sup>

We can give here only the barest summary of the numerous objections that can be opposed to the rather loose confederacy of expressionist theories.

The distinction between content and form is valid for all forms of communication except art. In art, the manner of expression is itself what is communicated, as can be proved by the fact that in art as soon as we change the manner of expression we change what is communicated; in forms of communication other than art, however, the content, separable from the manner of expression, can be translated into another form of expression without essential modification.

Expressionism divides the arts; the more deeply we look into any one art, the more it separates itself from the others in the false aspect of 'content'; but a valid aesthetic theory should reveal a closer connexion between the arts the more deeply we look into them.

The question is not whether emotion is present, but whether it is central or peripheral. If it is central, certain kinds of music, for example 'absolute music', must be excluded. If it is peripheral, that is, if we take the opposing view that, though emotion may be contingent, art belongs essentially to the mental world, every kind of art-music is included.

Do we in fact experience constantly changing emotions during the performance, for example, of a long work? If a bad mistake occurs during performance, or if

<sup>7</sup> Ogden, Richards and Wood: *The Foundations of Aesthetics*, 1925, pp. 74 ff.

<sup>8</sup> Hindemith: *A Composer's World*, 1952, pp. 38-40.



the quality of the music suddenly deteriorates, as when the third movement of the Choral Symphony is followed by the fourth, then the musical listener experiences emotion, but it is surely not 'aesthetic' emotion.

An emotional attitude on the part of the listener interferes with attention by giving him an alternative object of attention, namely, his state of feeling; it engenders self-consciousness and, far from being essential, it is a hindrance. For the same reason, an emotional state is a hindrance to the composer; he cannot work properly unless he is calm, or at any rate free from ordinary emotions.

Music certainly has an effect, but is 'emotion' the right word to describe it? An aesthetic effect is never repeated, except by the same work of art; if this aesthetic effect is an emotion, there must be a different emotion for each work of art; this means that the word 'emotion' can have any meaning in this context, and any meaning is the same as no meaning.

Moreover, whatever emotions might be supposedly attached through association, empathy, or any other kind of personal interpretation, would vary with the listener, and could not be precisely foreseen by the composer; our fourth condition, that the effect of the work should be under the artist's control, is not fulfilled.

Finally, expressionism denies equal status to all the arts, those supposedly capable of the clearest expression, particularly the various branches of literature, taking the highest place; our fifth condition, of equality, is not fulfilled.

Expressionism, on the other hand, serves to remind us that the *raison d'être* of music is its effect, and that the definition and the operation of that effect are very much the concern of aesthetics. But the most valuable suggestions have come from those who, almost reversing the conventional expressionist position, have substituted for emotion tranquillity and equilibrium: 'a fine pathetic art is a contradiction, since the infallible effect of beauty is freedom from passion'.<sup>9</sup>

### *Metaphysical Theories*

A marked distinction should be made between expressionism and our next group of theories, which are based on metaphysical aspects of music. Here music is not regarded as the vehicle or as the source of something foreign to itself, but as the incarnation or the revelation of a metaphysical principle. Even the word 'music' is often transferred from the physical to the metaphysical: 'can mere bells and drums be called music'?<sup>10</sup> Such assertions are often coloured by romanticism or are made dogmatically, without support or development: 'music is a higher revelation than Science or Philosophy'; music embodies 'the instinctive, unconscious wisdom of Dionysus'.<sup>11</sup>

Where such theories constitute a systematic philosophy, however, they merit respect and careful consideration. The subject separates naturally into two main divisions, the Platonic or Neo-Platonic, and the Dynamic.

The Platonic Idea of Beauty becomes a single pure light which envelops form

<sup>9</sup> Schiller: *Briefe über die ästhetische Erziehung des Menschen* (1795), XXV.

<sup>10</sup> Confucius: *Lun Yü*, XVII, xi; cf. Plato: *Republic*, VII, 530c.

<sup>11</sup> Goethe: Letter to Bettina von Arnim; and Nietzsche: *The Birth of Tragedy*, XVI.

in its unity and abolishes the independence of its parts; the essence is recognised at once, without analysis, and the soul names it 'as from a previous knowledge'.<sup>12</sup> From this stem the Thomist and Neo-Thomist aesthetic theories, or rather beliefs, based on 'resplendentia', 'claritas' and 'splendor'.

Another development of Platonism produced the absolutist aesthetics of the nineteenth century; here the arts are classified according to their revelatory status with regard to the Divine Idea. The ultimate in Schopenhauer's philosophy is the Will, an endless, aimless striving, 'eternal becoming, endless flux'. In all the arts, except music, we contemplate the representation of the Ideas that objectify the Will; in music, however, the intermediate stage is omitted. 'Music, since it passes over the Ideas, is entirely independent of the phenomenal world, ignores it altogether, and could to a certain extent exist if there was no world at all, which cannot be said of the other arts. Music is as direct an objectification and copy of the whole Will as the world itself, or even as the Ideas, whose multiplied manifestation constitutes the world of individual things'.<sup>13</sup>

The Dynamic theories ascribe to music a metaphysical significance supposedly in keeping with its mobility; music represents pure movement, abstracted from the moving universe, or symbolizes creative activity, 'natura naturans',<sup>14</sup> or, again, embodies 'certain rhythms of life and breath that are closer to man than his inmost feelings' or 'forms an inner world to a unified tissue of volitions'.<sup>15</sup>

With the exception of the Neo-Platonic and Thomist aesthetic beliefs, which hardly admit criticism, all the theories in this 'metaphysical' group seem to us open to the following objections: if distinctions between the arts are carried into metaphysics, either the ultimate must be divided to afford correspondences, for example, into the Dynamic and the Static, and it may be disputed whether such a division is admissible, or the process of revelation itself must afford correspondences by gradation, and this denies equality of status to all members of the arts; it appears, therefore, that distinctions between the arts should be abolished and art should stand as one thing before it is carried into metaphysics. In criticism of Schopenhauer, for example, we might ask why, if music occupies so extraordinary and preëminent a position, the arts other than music are still felt to be necessary in the world, and why they have flourished and continue to flourish so strongly; or, if these other arts are felt to be so different in character, how is it that the intuition of mankind, in many places and at many times, has permitted music to be placed with them in the same class of things.

On the other hand, the Neo-Platonic view that the aesthetic essence is recognized at once without analysis is highly suggestive; moreover, all the theories in this group command respect by their profound seriousness and solemn purpose. Art is accorded dignity and high status; trivial considerations are ignored, and, though not perhaps by ways we can approve, we are shown the true end of our enquiry.

<sup>12</sup> Plotinus: *Enneads*, I, vi, 1.

<sup>13</sup> Schopenhauer: *Die Welt als Wille und Vorstellung* II, 29; III, 52.

<sup>14</sup> Lotze: *Outlines of Aesthetics*, pp. 45-6, 34, 44.

<sup>15</sup> Bergson: *Le Rire*, III, i; and Münsterberg: *The Eternal Values*, p. 252.

*Transition: Affirmations of Autonomy*

Another group of theories may be distinguished by the concession, submission, or insistence, that music is an autonomous art, and that music-aesthetics is an autonomous subject. Within this group there are three main divisions, characterized by compromise with expressionism, refutation of expressionism, and tendency towards formalism.

Compromise with expressionism, in other words avoidance of formalism, is achieved through classification of the arts into two groups, poetry, painting and sculpture in the first, music and architecture in the second; these opposing groups are described as relative and absolute, imitative and ideal, and so on. When, however, these groups are associated with the expressive and the formal, the division is not what might be expected: 'music must be judged by principles quite different from all the arts of form'.<sup>16</sup> But it must be remembered that music is often regarded as a vague art of feeling. It is in this sense that we should interpret the famous pronouncement that 'all the arts tend towards the principle or condition of music'; here the sensuous, not the intellectual, is held to be the goal of the arts, and the supposed nebulousness, not the unsuspected formal qualities, of music seems to represent the ideal.<sup>17</sup>

Refutation of expressionism may be represented by one significant figure only: Hanslick. His brilliant polemics do not concern us here, however, as much as his positive views, which unfortunately are not so striking. He asserts: 'the beauty of a composition is specifically musical, that is, it inheres in the combinations of musical sounds and is independent of all alien, extra-musical notions'; the listener's attitude is properly characterized, not by emotional excitability, but by 'pure contemplation'. Not only music, but each of the arts is autonomous, a general aesthetic being therefore impossible.<sup>18</sup> Hanslick, however, does not advocate formalism; he denies any significant connexion between music and symmetry or mathematics, and concedes that the concomitant of feeling, the dynamic aspect, may be represented in music by 'speed, slowness, strength, weakness, increasing and decreasing intensity'.<sup>19</sup>

We come now to the adherents of autonomism who are forced to move, or willingly move, towards formalism. Many expressionists are obliged to grant music autonomy because they acknowledge that their main theory cannot be made to include it; to them, 'form' and 'content' are not merely indistinguishable: in music they have actually become one. At the next stage it is realized that 'the thought-content of music consists of purely musical thoughts' and that these 'musical thoughts' constitute the true aesthetic aspect of music, while the attached emotions are in the category of 'pathological effects'.<sup>20</sup> But what is a 'musical thought'? In their attempts to answer this question, the autonomists finally reach the formalist position: music reveals structure, and this is its purpose.

<sup>16</sup> Nietzsche, *op. cit.* XVI.

<sup>17</sup> Pater: *The School of Giorgione*.

<sup>18</sup> Hanslick: *Vom Musikalisch-Schönen* (tr. Cohen), pp. 12; 122; 16.

<sup>19</sup> *Ibid.*, p. 37; cf. Helmholtz: *Die Lehre von den Tonempfindungen* &c., XIV.

<sup>20</sup> Zimmermann: *Allgemeine Ästhetik als Formwissenschaft*, pp. 257 and 252.



In the positive sense, the theories in this group show little strength or unanimity. Insistence on the autonomy of each of the arts implies that they are not connected at any level, and that a general aesthetic theory is therefore impossible. The crucial questions of the nature and process of the aesthetic fact are neglected for the most part. On the other hand, the negative value of the group is considerable. Hanslick's apt and brilliantly reasoned criticism, for example, had a most stimulating effect on aesthetics; the widely held view that expressionism could provide the solution to all problems had induced apathy, and this courageous challenge persuaded philosophers to reexamine the field of aesthetics with a closer and more subtle scrutiny. That reexamination led either to formalism, or to a much modified version of expressionism, and henceforward romantic expressionism could live on only in art criticism, not in philosophy.

### *Formalism*

We do not mean to imply that the refutation of expressionism gave birth to formalism. On the contrary, formalism was already at least two thousand years old when, five hundred years ago, expressionism was born, and its life has been continuous to the present day.

The vigour of formalism has been maintained most consistently in the plastic arts, where the claims of proportion and composition could never be quite ignored, and here musical formalism has from time to time found support; to give one example, the attack on representationalism in painting at the beginning of this century had strong repercussions in music-aesthetics.

Another influence derived from the insistence of some philosophers that the faculty of reason, which, rather than emotion, distinguishes man from brute, cannot be excluded from perception of beauty; though we may feel, not analyse, relations, and though our perception may be indefinite, beauty is not irrational. The significance of this for formalism is suggested by the ambiguity of the word 'ratio', reason or relation.

Yet another influence is provided by art criticism; in the eighteenth century, researches in Greek and Roman art suggested distinctions between pure and impure styles, the pure style consisting of 'beauty of form' with 'absence of signification'.<sup>21</sup> Moreover, classification of the arts themselves suggested that there are different kinds of 'beauty', pure and adherent, simple and associative, inexpressive and expressive. In these divisions music appears as an art of form, in which the aesthetic pleasure resides in 'relational activity'<sup>22</sup>; here, at least, the 'subject' cannot be regarded as 'foreign to the material'.<sup>23</sup> It is only a step from the elevation of the 'pure' beauty of form above the 'impure' beauty of expression, to the view that the existence of a 'content' limits beauty: 'true aesthetic freedom is to be expected only from form; herein, then, consists the art-secret of the master, that by the form he abolishes the subject'.<sup>24</sup>

<sup>21</sup> Winckelmann: *Geschichte der Kunst des Alterthums* (1764), V, iii, 3 and 4; cf. IV, ii, 23.

<sup>22</sup> Santayana: *The Sense of Beauty* (1896), p. 198.

<sup>23</sup> S. Alexander: *Beauty and Other Forms of Value* (1933), p. 45.

<sup>24</sup> Schiller: *op. cit.*, XXII.

Formalism in music-aesthetics has always, rightly or wrongly, drawn strength from the physical properties of sound, which are so remarkably connected with mathematics. The relation between musical intervals and simple ratios was well known to the Greeks from the time of Pythagoras, and the knowledge was passed on through a series of treatises to mediaeval times. The association of arithmetic, geometry, astronomy and music, first suggested by the Greeks, formed the quadrivium, as opposed to the trivium (grammar, rhetoric, dialectic) of the seven mediaeval 'artes liberales'; the accepted definition of music was 'musica est de numero relato ad sonos',<sup>25</sup> and it became a matter of learned controversy 'an sit ars musica, an scientia?'

The Renaissance failed to break this continuity and in the seventeenth century the association of music and mathematics became the subject of lively discussion in philosophical-scientific works and in correspondence between savants; one famous definition significantly implies that the musical perception of number takes place through synthesis, not analysis: 'musica est arithmetica nescientis se numerare animi'.<sup>26</sup>

As the era of Rameau followed that of Kepler, Mersenne and Euler, still more remarkable discoveries were made in acoustics, and the triumph of harmony over polyphony in eighteenth century musical style seemed to promote the mathematical basis of concord into a universal principle of music. By the time Helmholtz began his famous researches, diatonic harmony seemed to embrace the whole of music, and these researches appeared to prove that diatonic harmony, in its turn, was embraced by mathematics. In vain Helmholtz himself protested that the essential element in aesthetic perception is not the analysis of order, but the intuition of it; his aesthetic suggestions were much less influential than his remarkable experiments and conclusions in physics, which seemed to lend authority to the most dogmatic and mechanical tendencies of musical formalism.

It may be allowed as a fair generalization, that up to the Renaissance formalism dominated aesthetics wherever aesthetics can be detached from other philosophical subjects. The discussion of ethos, catharsis, mimesis, harmony, and even beauty, is entangled with ethics, metaphysics and axiology, and it is only when we read that beauty resides in the relations of the parts of a thing to one another and to the whole, that we feel that the subject has moved wholly into the field of aesthetics. This simple formalist position, assumed by all the Greeks and by their Roman followers, is developed by St. Augustine into a great system of aesthetics, to which Neo-Platonism and Christian beliefs contribute. In the case of an object not valued for its beauty, the principle of Order, which pervades the universe, takes the form of the relation between the object and something else, for example, its aptness to an end; but in beauty of sight and sound, *pulchritudo* and *suavitas*, the relation stands within the object itself, and perception of this constitutes the aesthetic pleasure. Such beauty cannot be rational if the object is simple, like one colour or one tone;

<sup>25</sup> Cassiodorus: *Institutiones*, V, iv, cf. II, iii.

<sup>26</sup> Leibniz: *Epist.* CLIV. 'Music is the arithmetic of the active spiritual life (animus), even though, in this kind of arithmetic, there is no awareness of arithmetical processes'.

only complexity can yield relations, as, for example, when tones are combined by measure and modulation. When merely the ears are affected, we speak of sound; but when sounds are retained in the memory, and the mind, scanning the memory, finds significant relations between the sounds, we call that relationship music; in short, music is composed not of sounds, but of sound-forms.<sup>27</sup> These relations are significant when reason recognizes in them that which is permanent and all-pervasive, Number, which 'reigns over rhythm and modulation', even as the One, the source of all beauty and order, reigns over Number; thus the great underlying principle of Order is discovered by analysis and by synthesis: 'both in taking asunder, and in putting together, I desire the One, and I love the One'.<sup>28</sup>

If St. Augustine represents the loftiest and the broadest view of formalism, it fell to later formalists to fill in the details and to search for supporting arguments. The mysterious 'relations', upon which the whole aesthetic depends, demand explanation. Some theories are dogmatic, falling away from the subtle position of St. Augustine; 'beauty is commensurate, that is, readily seen as symmetry'.<sup>29</sup> Others, as we have seen, turn to acoustics or to mathematics for an explanation. By far the most suggestive development in formalism arose from the view that there must be 'some strangeness in the porportion'; the proportions must not be so simple as to exhaust the interest at once<sup>30</sup>; moreover, the inclusion of asymmetry by symmetry may give interest and pleasure: 'if a general theory of beauty can be formulated, it is 'to sacrifice some degree of regularity in order at once to reclaim it', that is, to seem to imply the rule by departing from it'.<sup>31</sup>

As for 'significant form', an expression invented in this century, the present writer believes that the idea does not make any very new or striking contribution to the body of formalist theory already existing, since it is not further defined than as that which 'provokes a peculiar emotion (aesthetic emotion)', and if we ask what that emotion is, we are told it is that which is invoked by 'significant form'.<sup>32</sup> More suggestive, perhaps, is the theory that the 'aesthetic emotion' springs from 'unexpected inevitabilities of formal relations'; but this still leaves the essentials unexplained: why unexpected, and how inevitable?<sup>33</sup>

There is a metaphysical principle to which formalism could appeal if it would; following Sir Charles Walston's suggestion, we shall call it Harmonism.<sup>34</sup> In its crudest form, this principle recalls the beliefs of the astrologers, which in turn derive from ancient Greece, the music of the spheres, the correspondences of music with the seasons, the elements, geometrical figures, and so on; the astronomer Kepler, for example, has written out for posterity the modes, melodic phrases and chords

<sup>27</sup> St. Augustine: *De Ordine*, II, xi, 32 ff.

<sup>28</sup> *Id.* II, xiv, 41, II, xviii, 47.

<sup>29</sup> Cardan: *De Subtilitate* (1554), XIII.

<sup>30</sup> Bacon: *Essayes or Counsels*, xliii; Descartes: *Compendium Musicae* (1618), pp. 1 ff.

<sup>31</sup> Herbart: *Werke*, I, p. 155.

<sup>32</sup> Clive Bell: *Art*, 1913, p. 10.

<sup>33</sup> Roger Fry: *Vision and Design*, p. 181.

<sup>34</sup> Walston: *Harmonism and Conscious Evolution*, 1922.



produced by the heavenly bodies in their various relative positions.<sup>35</sup> We may laugh now, if we dare, at the beliefs that were held with such intense seriousness by the great men of the past; but perhaps their absorption in these matters should suggest to us rather that we would do better to look more deeply into them.

The Pythagorean doctrine that Number, and therefore Harmony, governs all, permeated the whole of Greek philosophy: the soul itself is a harmony, and harmony binds together the universe. How do we perceive harmony? Empedocles taught that like can be perceived only by like; from this and from the Pythagorean harmonism a consistent principle of perception arises. St. Thomas Aquinas, unconsciously echoing the seventeen-hundred-year-old words of the Pythagorean Philolaos, says: 'Beauty consists in proper proportion, because sense derives pleasure from things properly proportioned, as being similar to itself, for sense too is a kind of reason, like every cognitive virtue'.<sup>36</sup> Harmonism, then, supplies a theory of aesthetic perception, but can it account for aesthetic effect? Plato answers: 'Harmony whose motions are akin to the revolutions of the soul within us, has been given . . . as an ally against the inward discord that has come into the revolution of the soul, to bring it into order and consonance with itself'.<sup>37</sup>

In any reasoned criticism of formalism it is essential to keep the divisions of the subject clear; mathematical, acoustical, experimental, dogmatic and subtle theories are not open to the same objections. The science of acoustics has a direct bearing on the structure of musical instruments and concert halls, questions of *timbre* and harmony, in the purely sensuous meaning of the word; but its connexion with aesthetics is indirect. The Helmholtzian suggestions with regard to consonance and dissonance are not applicable to the music of *any* time and place; they have more connexion with the theoretical preferences of partisans of the diatonic system than with any vitally significant practices of composers. Aesthetics is concerned with art in its vital and creative aspect rather than with systematization, with composers rather than with theorists: 'we shall be sure to miss the truth unless we place the supreme and ultimate, not in the thing determined, but in the activity that determines'.<sup>38</sup> Moreover, the elements that are so complex in acoustics, are, in music, too simple to make a work of art; music does not consist of isolated notes, chords or *timbres*, but of combinations of them, rhythmically organized, in comparison with which single elements are of no significance. If the rationale of music depended upon acoustics, a knowledge of the science would form an indispensable part of every composer's technique, and it would be the principal part; but a composer can still practise his art with no more knowledge of it than is required for instrumentation. Any knowledge or experience that is not essential to the aesthetic fact, creative or appreciative, can surely be discounted: 'it is of no aesthetic interest

<sup>35</sup> Kepler: *Harmonices Mundi* (1619), V, pp. 202 ff.

<sup>36</sup> *Summa Theologica*, I, 5, 4, 1; cf. Philolaos, in Diels: *Die Fragmente der Vorsokratiker* (5th ed.), I, p. 411.

<sup>37</sup> *Timaeus*, 47b.

<sup>38</sup> Aristoxenus: *Harmonics*, xli.

to discourse of the acoustic or physiological foundation for the internal ordering of the 'scale', because none of these mathematical relations as such appears in our experience'.<sup>39</sup>

The same objections can be brought against mathematical formalism, but only when it is confined to acoustics; when it is not, this theory may be based on comparison between characteristics of Number, on the one hand, and musical form and motion, on the other, or on intuition of a connexion between them, or on respect for the tradition that there is such a connexion. The analogy between mathematics and music is highly suggestive, but this is no reason why it should be interpreted as cause and effect; the relationship, so striking in many respects, may equally well be ascribed to a common basis. It is always tempting to assign the highest position to Number wherever it appears in a comparison; but the status of Number is due solely to its powers of generalization, and where these are not the decisive factor, it cannot be placed higher than other principles adducible from Nature. Even if the simple elements of music consisted of numbers, music would not be reducible to mathematics, because the combination of elements pursues musical, not mathematical, ends, and achieves them by a kind of logic of its own; if we attempted the reduction, somewhere in the process we would have to sacrifice the essential character of music as an art, and it is with this alone that aesthetics is concerned.

Extreme formalism, exemplified by theories of 'symmetrical beauty', is open to objections that seem unanswerable. If a work of art is dependent upon demonstrable symmetry, all its essentials can be extracted by analysis; analysis, in turn, will supply a formula whereby the same work of art can be made to reappear by an automatic application of technique. This runs counter to two characteristics of art: first, the activity of the artist is essentially not reproductive and automatic, but productive and spontaneous; second, as opposed to works of craft, works of art, once created, are not recreated. These theories leave no scope for style, and cannot account for it. Moreover, if symmetry is the only determinant, examples of symmetry in Nature, snowflake, spider's web, radiolarian, and so on, must be regarded as works of art, and works of such eminence that the products of human artists by comparison seem clumsy and their labours futile.

The more subtle formalist theories, in which symmetry is replaced by strangeness, unexpectedness, inevitability, significance, are not open to the same objections, but the gain in freedom is unfortunately balanced by the vagueness of terms and circularity in the 'definitions'.

Much, however, can be said in favour of formalism. Even the acoustical and mathematical theories become at least suggestive when the ratios of vibration and the numbers, deposed from their causal status, take up their proper accessory, analogical or illustrative positions; and even the extreme theories take into account the possibility of analysis and the development of aesthetic perception through the exercise of it. Formalism does not exclude intelligence from creation or appreciation, and it seeks to show that beauty is not irrational. But above all, it suggests a

<sup>39</sup> Lotze: *Outlines of Aesthetics* (1886), p. 34.

differentia for art that will meet the demands of common-sense. We can conceive of art without emotional content or effect, art that does not embody a metaphysical principle, or profoundly affect history or society; but we cannot imagine art without form. This characteristic does not divide the arts; it binds them together, even while it defines their limits as a class. Finally, in support of this aesthetic, there lies the metaphysical principle of Order or Harmony, a principle large enough to comprehend values other than the beautiful, while revealing within itself the oneness of all things.

### III

Whatever has survived our agreed critical tests must now be brought together. The *Obstructive* group, otherwise unhelpful, at least stresses the subtlety of aesthetic problems; straightforward solutions, of mechanical simplicity, are not to be expected; much that is felicitous in composition and impressive in effect seems not deliberate, even unconscious, and beyond analysis or explanation. The *Marginal* group reminds us that music does not exist in a vacuum; it has, for example, social effects. *Greek theory* provides many valuable suggestions, strikingly reminiscent of some parts of Chinese philosophy; music is an instrument of moral good, because it purges the soul of passions and brings about a state of equilibrium; it is the most imitative of the arts, because it directly imitates the harmony of the universe. From *Expressionism* we learn that the work of art is not an end in itself; indeed, it is only a work of art in its human connexions, which aesthetics should study. Among the very diverse interpretations of human effects which expressionism offers, the most suggestive are remarkably in agreement with Greek theory: the aesthetic object produces freedom from passion, or a state of equilibrium in the variety of impressions. Of the *Metaphysical* theories, all of which significantly stress the dignity and high purpose of art, the most suggestive belong to Neo-Platonism; the aesthetic essence is recognized at once, without analysis, as from a previous knowledge, and in the unity of form the division of parts is abolished. The *Autonomist* group, though of great critical importance, has no positive contribution to make. *Formalism*, directing our attention to the aesthetic object itself, indicates in the object a differentia that is at least true as far as it goes; beauty is not an irrational quality, and in its perception; which can be developed through exercise, intelligence is not excluded. The disagreement about the question of analysis, amounting to contradiction, is highly suggestive: on the one hand, the work of art seems to lend itself readily to deliberate analysis; on the other, creation and appreciation appear to demand synthesis and intuition. The formal principle eludes complete analysis, and is somehow inexhaustible in its impressiveness; there seems to be a strangeness in the proportions, asymmetry within symmetry; the form is significant, unexpected, inevitable, productive of a special 'aesthetic emotion'. We recognize, St. Augustine suggests, a significance in the relation of parts, when that relation reveals a connexion with Number, that is, with the principle of Order. Greek philosophy suggests a similar principle, which may provide psychological and metaphysical support for the formalist theories: like is



perceived by like; the soul, itself a harmony, in perceiving harmony is brought into 'order and consonance'; harmony is the binding principle of the universe.

All these suggestions, which are acceptable to the present writer even where they seem contradictory, must be combined and included in our attempt at an aesthetic theory. The task has three divisions, with reference to the nature of the aesthetic object, its effect, and the underlying metaphysical principle.

The aesthetic object is differentiated by form. It is detached from its environment and stands alone by virtue of a kind of formal logic and completeness that gives it self-sufficiency; but this characteristic, finite and, as it were, 'closed', is common to many non-aesthetic objects. The true differentia lies in the quality of the form, that is, the internal quality of the object. Here we have to reconcile the apparently incompatible: on the one hand, the object lends itself to any number of successive stages of analysis, it may unfold to the appreciation and become material for discursive thought; on the other hand, the object cannot be exhausted by analysis, and its aesthetic character is immediately apprehended. A mathematician will recognize here the kind of paradox that always attaches to problems of infinity: a line, for example, maybe supposed to consist of an infinite number of points; if the eye could travel from point to point, it would make progress in relation to its own movement, but none in relation to the line; it would progress and it would not progress; moreover, the eye could interrupt the point-to-point travel at any moment to take in the whole of the line at a glance. Similarly, if the internal form of the aesthetic object has, as it were, an infinite perspective of related parts, this may reconcile what seems contradictory. In our analysis of form, we progress in relation to our analysis, our appreciation becomes deeper in relation to our appreciation, and discursive thought, following a direction of its own, ever finds a new embodiment of itself. Though relative, this is true progress; it is like digging in a mine of infinite wealth. Alternatively, without analysis, the aesthetic character of the object can be apprehended immediately; here the infinite perspective of related parts remains the determinant of that character, but now becomes qualitative. By a similar process, we judge the straightness of a line almost at once, though this, from an analytical point of view, depends on the preponderant direction in which an infinite number of points is aligned. Just as our experience of a straight line consists of an oscillation between the quality of straightness and its quantitative aspect, so our aesthetic experience, in production or appreciation, seems to oscillate between the aesthetic quality and its structural identity; it does not come to rest in one or the other, but remains active. On the other hand, our contention is that, wherever the attention happens to be placed in experience, quality and quantity in the aesthetic object are aspects of the same thing, that is, form.

We must now discuss the aesthetic object in its effects. Clearly detached from its environment by self-sufficiency, the object attracts concentrated attention to itself in isolation; this is its finite definition. Its internal structure, however, reveals infinite perspective, which may be apprehended qualitatively and quantitatively. In contemplating this, we contemplate a manifestation of order, inexhaustible yet

specific; that is, we apprehend a principle of universal order, attached to a specific object. We cannot know a thing without sharing in it. Harmony in the profoundest sense, *ataraxia*, *hesychastic ethos*, *chung yung*, tranquillity, are among the names suggested to describe the same experience; but it is truly only itself, and can be named only by analogy: 'coming from within, music brings perfect serenity'.<sup>40</sup> From this derives the moral value of art, and from this again, its social importance.

We have approached our general aesthetic theory through music-aesthetics. Is it applicable in the whole field of aesthetics? In architecture, sculpture and painting, the appropriateness of the theory is sufficiently obvious; even representationalism may serve a formal purpose in directing the eye to observe relations in a determined order. Literature cannot be regarded as entirely an art; its territory intersects the territory of the aesthetic. The use of words is of course the defining condition, and we should look not for emotive treatment, which may characterize rhetoric or persuasion, but for formal treatment. The versatility of the word should not be allowed to confuse the issue. A dead word is of no use to poetry, whatever other uses it may have; the germinative potentiality of words, formally directed, gives birth to the poem. The material is not transformed, it is transmuted; there remains no similarity between any word inside the poem and any word outside it. Poetry is altogether in the field of aesthetics; even a bad poem, since it is a poem, is a work of art. Other branches of literature, however, may not be the concern of aesthetics, or may be the concern of aesthetics partially and conditionally. To take the most difficult example: in a fine novel, many elements are skilfully combined to compel attention and to sustain interest; curiosity, suspense, interest in human character and destiny, and so forth, contribute to the reader's enjoyment: but these elements are typically non-aesthetic, and the skill, so far, belongs to craftsmanship. When, however, we discuss the structural and stylistic qualities of the whole or of certain passages, the novel becomes for us a work of art, and our attention is fixed upon that part of the novelist's skill in which he is an artist. The so-called 'hybrid arts' offer another problem which must be faced; here either one art dominates, or, if the balance is what it should be, the art is not 'hybrid', but indivisible and with its own principles. Vocal music, for example, may be of three kinds. The aesthetic experience derives from the form of the poem in the first kind, and from the form of the music in the second; but in the third kind there is a new art, and the form of words and music must be referred to that new whole rather than to one another.

Our general theory must still be tested by its application to certain special problems.

Since aesthetic objects are classed together, a connexion must be felt to exist between them. This connexion may be explained by our view that the objects produce by formal means an effect that is due to the same metaphysical principle of order. On the other hand, any valid theory must not do away with the distinction between the arts. Our theory lays emphasis on structure, and since structure is intimately associated with material, this suffices to divide the arts.

<sup>40</sup> *Li Chi*, XVII.

Works of art convey an impression of style; our conclusions allow ample scope for this in the activity that produces them. Manipulation of form can be characteristic of the artist or of groups of artists; even the style of chess-players or of their nationality can be recognized in their much more restricted manipulations.

According to our theory, we do assume that our aesthetic judgments have universal validity; this claim, however, is founded not on logical reasoning, but upon intuition; because the principle of order is universal, and we expect others like ourselves to recognize it where it appears.

Finally, in our view, natural forms and products of craftsmanship are not aesthetic objects, because they are not formally unique. A product of craft presents analysable, pleasing forms, that can be reproduced. Natural forms disclose the deepest significance in their environment, which might well consist of other forms like themselves; works of art draw attention to their individuality and apparent self-sufficiency, and their deepest meaning seems to lie within them, as within a microcosm: 'art means not to know that the world already exists, and to make a world'.<sup>41</sup>

It only remains now to make some apology for this enquiry. In the first place, the conclusion may seem dogmatic, but, if we have agreed to reach it, having reached it, we can perhaps afford to take up a more moderate position; provided that the centre is properly fixed, whatever revolves about it need not confuse us. In the second place, what we call the conclusion should not be the conclusion, but the starting-point of another, more fundamental enquiry. The principle of Order and Harmony which has entered our subject only as the basis of a general aesthetic theory, should be shown in its larger application, in Nature, for example, or in human conduct. The conclusion then would be no small conclusion, but perhaps the recognition in all things of the harmonious unity that characterizes Mind.

'Le cose tutte e quante  
hann'ordine tra loro; e questo è forma  
che l'universo a Dio fa simigliante'.<sup>42</sup>

<sup>41</sup> Rilke: *Werke*, VII, p. 280.

<sup>42</sup> Dante: *Paradiso*, I, 103-5. 'All things are bound together by order, and this is form, which brings the universe into the likeness of God'.



## THE NEW GROVE

*William Glock*

In the article in Grove devoted to Ernst Ludwig Gerber, we read that after bringing out his famous *Historisch-biographisches Lexikon der Tonkünstler* in 1790 and 1792, he 'received from all quarters corrections and information of every kind, which enabled him, or rather made it his duty, to prepare an enlarged edition'. That is the fate of all dictionaries: they are there to be attacked and improved upon, indeed there is no other very good reason for writing about them. But another question is bound to concern us nowadays, and it arises from the sheer extent of modern knowledge on every period of musical history. How can a dictionary of 1954 make the best use of all this knowledge? In the first place, it is surely essential to have an editorial committee, for no one man can be expected to plan a nine-volume dictionary on his own, or to scrutinize the work of all his contributors with the intensity that is needed. Secondly, and I think just as important, the help of foreign scholars and musicians must be enlisted on a grand scale. To be told that Grove V is 'a triumph of English scholarship' fills us less with pride than with foreboding, for no single country in the world could sustain the task of bringing out a first-class musical dictionary of over eight million words. The Germans are usually held to be excellent scholars, yet of the 188 contributors to Volume 2 alone of the new encyclopaedia, *Die Musik in Geschichte und Gegenwart*, 39 are French, 25 English, 13 Italian, 7 Swiss, 5 American, 3 Dutch, 3 Belgian, and 3 Spanish. The result of this wide (and carefully planned) collaboration is that the articles on the whole are more scholarly, more thorough and more informative than in Grove. On the average they are also more substantial, especially on medieval music; the same applies usually to interesting minor figures of the eighteenth century, and where Grove has 2 columns on Buxtehude, *M.G.G.* has 23.

Not that *M.G.G.* is better in every respect; far from it. Between 'Borodin' and 'Boyvin', for instance, one looks in vain for Borrel (an important contributor to *M.G.G.*), Bösendorfer, Boston, Botstiber, Bottesini, Rutland Boughton, Lili and Nadia Boulanger, and William Boyce. Perhaps all these will eventually be crowded into the general articles that are reserved for entries of 'temporary, local or minor importance'; but it is difficult to approve of such treatment. Other drawbacks to *M.G.G.* are the unreadable lists of compositions, and the tendency for it to become more and more like a picture-book. The bibliographies, on the other hand, are usually better than in Grove. What principle should be followed in this matter? Surely it is best that each individual contributor should be left to decide; and if he has cut down his list of books and articles rather drastically because he found it

becoming unmanageable, the editor (or editorial committee) should consult with him before enlarging it again. The bibliographies in Grove tend to be extremely haphazard. And where they are very short—perhaps one or two references only—it is not uncommon to find that these references have not been consulted. Nor is the 5th edition of Grove alone in this. Take Froberger, for example. Until the 1929 edition of *Riemann*, every dictionary seems to have followed Mattheson in saying that Froberger was born at Halle; date unknown. The 1929 *Riemann* changed this to 'b. Stuttgart, 19 May 1616'. In 1930 Kurt Seidler wrote a thesis called *Untersuchungen über Biographie und Klavierstil Johann Jacob Froberger's*. This book was mentioned in the supplementary volume of Grove IV in 1940; meanwhile, three lines above, and despite *Riemann* and Seidler, Froberger was still said to be 'b. Halle, Saxony'. No date. Now had anyone looked at Seidler's dissertation they would have found the following: 'Froberger was baptized at Stuttgart on May 19, 1616'. On the other hand, a certain Nicolaus Binninger says in his *Observationes* of 1673 that the composer was born on May 18, 1620. Who was Binninger, and how did he arrive at his information? He was the doctor of the Duchess of Württemberg, in whose house Froberger died; and it seems most probable that he got this date—May 18, 1620—from Froberger himself. The interesting part is 'May 18'; because the composer would naturally know his birthday, but might not know the actual year in which he was born. That this was in reality 1616 is proved by the register of baptism at Stuttgart. The question remains, was it May 18, or (as Grove V still says) May 19? Dr. Binninger's testimony on this point is at least interesting; and it is supported by the fact that it was the general custom at this period to have children baptized the day after they were born.

Surely Seidler's researches should have been taken into account by now? I have not the slightest doubt that when *M.G.G.* progresses from FRA (where it stands at present) to FRO, it *will* take them into account. May 18 or May 19—it is only a detail; yet it serves to illustrate the endless and unremitting care that is needed in compiling a dictionary of the highest class. No need to dwell on the mistakes in Grove. There are very many indeed. Sometimes they congregate: the catalogue of Stravinsky's works is a nightmare. But all these can be corrected one day, though in the meantime it is wiser to check Grove than leave things to chance.

Inevitably there are unimportant subjects that have too much space, and important ones that are fobbed off with a single column. A good deal of course depends on the individual contributors. Can we discover any broad principle? In *M.G.G.* a more or less consistent effort is made to see that articles are neither so short that they have to sacrifice essential matter, nor so long that they upset the system of values implied by the amount of space given to each subject. Grove again is more haphazard. But it is also more bold; and I think Mr. Blom has achieved many triumphs through the policy of giving each contributor working on an important subject the confidence of knowing that he can spread himself if necessary. *M.G.G.*, for example, would never have allowed Robert Donington's article on Ornaments and Orna-

mentation to run to over 160 columns. Probably this began as an ordinary long article; but then through the enthusiasm of Mr. Donington and the liberality and foresight of Mr. Blom it became in effect a book, one of the very best ever written on the subject. The same principle has been at work, with hardly less valuable results, in many other cases. For this we cannot be too grateful.

On the other hand, the lack of an advisory committee is plainly seen in the farming out of huge territories to single contributors. This has happened very often with contemporary music. Such a method may simplify the immense task of bringing out a vast dictionary in the space of a few years, but it leads to careless and unreflected articles, inadequate lists of works, and inadequate bibliographies; or else to a dull immensely swollen literature on subjects of fifth-rate importance, as with some of the Hungarian entries. Is one right in thinking that quite often the root of the trouble lies in an unwillingness to look abroad for the suitable person? The critical account of Frescobaldi's music is the same now as in the Grove of 1906, except that one comma has been removed. 'Frescobaldi's compositions are important and give us a high idea of his powers'. Not another word. There again, an editorial committee or an Italian sub-committee would have helped to set the matter right; just as a German sub-committee would have looked after the interests of Froberger.

For every entry in *M.G.G.* there are at least three in Grove V. This does not mean that every scholar or composer mentioned in *M.G.G.* is automatically included in Grove; but it does suggest that one of Grove's major ambitions is to satisfy our curiosity however recondite our requirements may be. The other day I received from the United States a long-playing record of Spanish keyboard music written mostly around 1800. Many of the pieces were delightful, and I wanted to find out more than the record sleeve told me about the nine composers concerned. Not one of them was included in Grove. It would of course be absurd to complain about these nine Spanish composers merely because there are entries for Chlondowski, Chojnacki and Chwatal, but not for them. Yet it does seem to me that any musical dictionary of the 1950s should carry out a careful check with gramophone recordings—especially with the American catalogues which are themselves becoming almost encyclopaedic. It is annoying to find with an important composer such as Charles Ives, for example, that the list of his works in Grove leaves out many that have been recorded and are well known to a large number of musicians. Yet once again: the lists of works are in most cases invaluable and very well presented.

As I said at the beginning, it is the fate of all dictionaries to be attacked; in any review the ratio of blame to praise is rightly 10 to 1. We also want our dictionary to be consistent. So perhaps I may include one slightly painful anecdote. Just a few days ago, a world-famous violinist came to tea. We discussed certain programmes that he was planning to give in the summer, and he mentioned a violin sonata by a fellow-countryman of his whom he described as outstanding. I galloped across to Grove. Not a sign. Much astonished, he suggested that we should see what had



been written about himself. I looked up the appropriate volume. I tried the appendix. We sat silently for a moment or two. Then Bartók was mentioned, and my visitor misunderstood something that I said. 'Bartók non plus?' I assured him that there was an excellent article.<sup>1</sup>

In conclusion: Grove V is still an extraordinary achievement. All too often the old articles on important composers have been left more or less unchanged, when a new critical estimate was really essential. One always wishes, too, that every dictionary would follow the procedure of the Eleventh edition of the *Encyclopaedia Britannica*, giving in each volume a list of the authors with their contributions. Mr. Blom must have considered this, and also the question of including an index, which would undoubtedly have helped us to read Grove V to fuller advantage. But whatever may be said, Mr. Blom has maintained the essential character of Grove, while improving enormously on the previous edition. In asking him to undertake Grove V, his publishers chose a man who loves good writing, hates pomposity, is generous to his contemporaries, and a most experienced lexicographer. We might so easily have had something very different.

Perhaps one may mention the following contemporaries who, among others, should surely not have been left out according to the standards established in Grove V: David Oistrach, Gino Francescatti, Joseph Fuchs, André Gertler, D. Dounis, Enrico Mainardi, Amadeus Quartet, Juilliard Quartet, Vegh Quartet, Wilhelm Kempff, Beveridge Webster, George Malcolm, Fernando Valenti, Fernando Previtali, Karl Münchinger, André Cluytens, Peter Gellhorn, Magda László, Ilona Steingruber, Dorothy Gow, Albert Huybrechts, Karel Goeyvaerts, Giseler Klebe, Dr. Eimert, H. H. Stuckenschmidt, Heinrich Strobel, Paul Collaer, Jens Peter Larsen.

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### *News of I.M.A's Abroad*

Marcel Cuvelier has written to say that the Belgian section are negotiating the lease of the restaurant of the *Palais des Beaux-Arts*, and that they hope all the legal details will be carried through before long.

Professor Bernet Kempers, of Holland, says the directors of the International Cultural Centre in Amsterdam are discussing his proposals for an I.M.A. home there at their next meeting.

### *Addresses of Members of the International Advisory Committee:*

- AUSTRALIA: Mr. Eugene Goossens, D. Mus., F.R.C.M., State Conservatory of Music, Sydney, Australia.
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Professor Maurits Frank (*same address as Professor Mersmann*).
- HOLLAND: Mr. Eduard van Beinum, Ger. v.d. Veenstraat 177, Amsterdam-Z, Holland.  
Mr. Willem Andriessen, Frans van Mierisstraat 43 hs, Amsterdam-Z, Holland.  
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- MEXICO: Mr. Michael Field, Elba 59-4, Mexico 5, D.F.
- NORWAY: Mr. Klaus Egge, Norsk Komponistforening, Klingenberggt, 5, Oslo, Norway.

PORTUGAL: Senhora E. de Sousa Pedroso, President, Circulo de Cultura Musical, Rua Borges Carneiro 22, Lisbon, Portugal.

SOUTH AFRICA: Professor Erik Chisholm, South African College of Music, Main Road, Rosebank, Cape Town, South Africa.

SWITZERLAND: M. Ernest Ansermet, 11 Rue Bellot, Geneva, Switzerland.

M. Robert Oboussier, 22 Freigut Strasse, Zurich, Switzerland.

TURKEY: Professor Necil K. Akses, Necatibey cad. 53-6, Nurcan apartimani, Yenisehir, Ankara, Turkey.

U.S.A.: Mr. Deems Taylor, 2 East 60th Street, New York, 22, N.Y., United States of America.

Mr. Virgil Thomson, Hotel Chelsea, 222 West 23rd Street, New York, United States of America.

NEW ZEALAND: Professor H. Hollinrake, Department of Music, Auckland University College, Auckland, New Zealand.

All these will be only too glad to welcome any visiting British musicians, give them introductions and supply them with any information they may need.

### *Concert Award*

This took place on March 5—too late to publish the result here. There were fifteen entrants. The panel of judges consisted of Eric Blom, Astra Desmond, Frederick Grinke, Denis Matthews and Gerald Moore, who has promised to write an account of the auditions for the June issue.

### *Music Room*

Professor A. E. Richardson, Principal of the Royal Academy, will give a talk at the dinner to be held in the Music Room on April 1, when he will be the guest of honour.

Other events will be a recital given by the winner of the I.M.A. Concert Award on April 26; and a famous American string quartet—the Juilliard—will make their London début there on Sunday, November 13.

Meanwhile it gives great satisfaction to the Committee to see the Music Room being used more and more for rehearsals; among others who have availed themselves of this delightful room in recent weeks are the Glyndebourne Opera Company, the Boyd Neel Orchestra, and the London Mozart Players.

### *Gramophone Evenings*

These are held every month, also in the Music Room, and they give members an opportunity to hear many records that are not available in the ordinary way. The first two programmes, on January 25 and February 22, included Elliott Carter's piano sonata and Stravinsky's *Pulcinella* in its complete version as a 'Ballet with songs, in one Act'—a brilliant recording conducted by the composer. Future plans include the following:

March 22: Webern's Symphony, op. 21; John Cage's *Sonatas and Interludes*.

April 19: Works by Boris Blacher; Stravinsky's *Mavra*.

May 24: Dallapiccola, *Songs of Captivity*; Scarlatti, Sonatas played by Fernando Valenti.

June 21: Messiaen, *L'Ascension*.

July 19: Britten, *The Turn of the Screw*.



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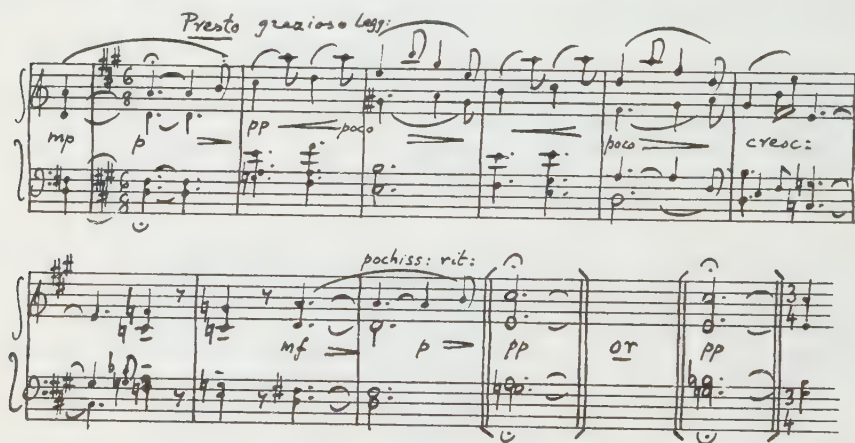
*Secretary's office open to members 10 a.m. to 5 p.m. Monday to Friday; 10 a.m. to 12 noon on Saturday*

## THE MIDSUMMER MARRIAGE

One is bound to ask: Why did the composer write his own libretto? I very much doubt whether it was because of literary conceit on his part, as so many have assumed. The reason was surely a musical one; for the libretto of the *Midsummer Marriage* is, to a very great extent, a kind of hieroglyphic of Tippett's imaginative range as a composer. Admittedly the opera contains intractable elements, such as the Ancients and King Fisher, for whom Tippett has been unable to invent any very interesting music. Nevertheless, an expert librettist (if there is one today apart from W. H. Auden) would hardly have helped. Indeed, in cutting down the hieroglyphics, trying to interest the audience in the characters, and making sure that there would be no confusion of realism and symbolism, he might well have deprived us of many great moments, and added to those that are musically dead. That is another way of saying that Tippett's range of expression is limited, which I think it is; but still more it means that we should address ourselves to the *music*.

Tippett is at his finest in lyrical passages, both plebeian and aristocratic in style; in taut and delicate rhythms such as those of the *Alla Marcia* when the doors of the temple first open; and in expressing a spirituality that is very rare in contemporary music. He is less successful in portraying violence; and sometimes, in trying to give his music a grander sweep than he has ever attempted before, his technical ability seems to let him down. Quite often we are thrilled by his intentions, but disappointed by the actual notes as they stand.

On the whole he is happiest when writing triadic harmony; less happy when he constructs his music on a basis of fourths, which he is apt to do when setting the 'intractable' parts of the text. Here we are strongly reminded of Hindemith; not that there is anything wrong with that, except that the relationship between two such utterly dissimilar composers seems to hold few creative possibilities. Tippett doubtless admires Hindemith's power of marshalling his material into large and convincing patterns; but he himself is a composer who seems to proceed by trial and error, searching for the exact images he wants until, in a few amazing passages, he finds them. A good example is the phrase that accompanies Bella every time she comes tripping back to report to King Fisher, who in Act I deals with the Ancients through his secretary only.



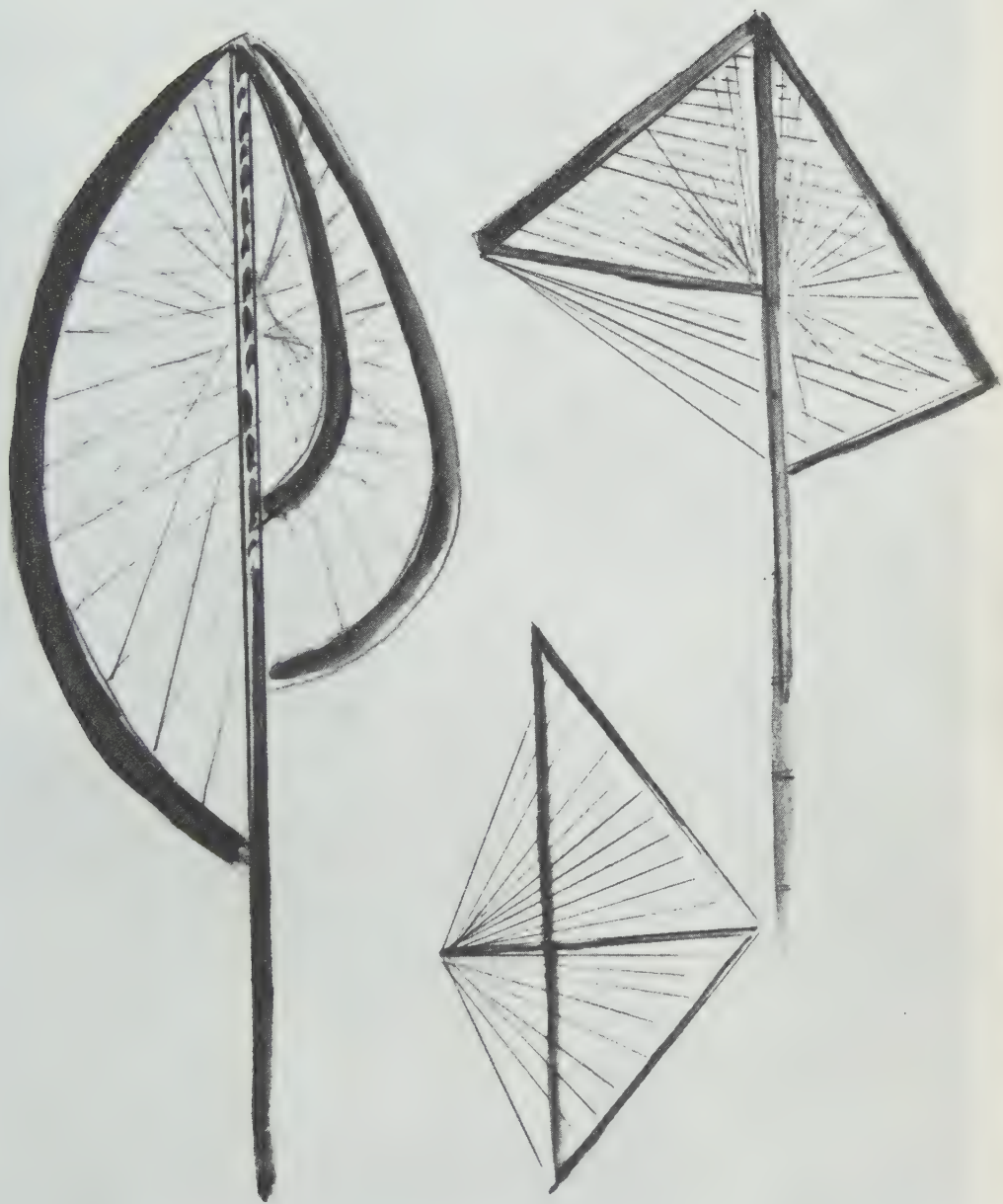
Nothing could be much simpler than that, yet it is doubtful whether any other musician would be able to add the last five bars if given the first five. The conjunction of the harmonies, the timing, and the balance of the whole makes it unique.

Drawings by Barbara Hepworth for the Ritual Dances in the *Midsummer Marriage*. (1) Costume for the four water girls in the second dance, *The Waters in Winter*. (2) The Hawk in the third dance, *The Air in Spring*. (3) Forms to be carried by the Tree Presences.











*The first Ritual Dance in progress: The Earth in Autumn*



Of course there are many pages of the *Midsummer Marriage* that are not up to this standard. We often find flawless writing in moment to moment progressions and in short passages such as I have quoted. But while in some of the grander sections Tippett obviously sees the salient outlines of the music perfectly clearly, the actual working out suggests that he has sometimes stood too close to what he was doing; the generalship of Hindemith would have helped enormously to make the harmonic structure convincing.

Of the three acts, I liked the first the best. The Ritual Dances in the second act are disturbing in their intensity, but they are also derivative in many details and the instrumentation is sometimes coarse, as it is elsewhere in the opera. In the third act I found the long chorus with soloists (leading up to Bella's high C) terribly confused. But the aria of Sosostriis, long though it is, maintains an extraordinary power; and in the second half the music takes us on to sacred ground once again, as at the great moment when Jenifer re-appears in the world of reality, towards the end of Act I.

We are faced with the old question. Do we prefer a work that is designed with perfect skill in every detail, but expresses nothing of profound consequence; or a work whose technique is often inadequate, but whose imaginative source runs deep and is now and then revealed to us in all its glory? My own answer must be fairly clear by now.

WILLIAM GLOCK

## CHRISTMAS CANTATA

Vaughan Williams's Christmas cantata, *This Day*, was completed in 1953. It was first heard during the Three Choirs Festival at Worcester last September and was repeated in London in January. The pattern is the familiar one of recitatives from the Gospel narrative interspersed with chorales, choruses and arias. The music is direct and tuneful and should prove popular; the general character of the melody and harmony presents little or nothing that is new, but the treatment is a different matter.

The special qualities of the work are perhaps best displayed in five beautiful songs to words by Milton, Hardy, Herbert, Ballet, and Drummond. To find a precedent for their subtle use of strophic or freer forms one must go back forty years to one of the best of the early works, the *Four Hymns* for tenor, viola and strings. It is curious that the composer should have returned only rarely—for example in *Jane Scroop*—to a form of composition which seems to foster in his music a grace, balance and flexibility which it does not always attain elsewhere. These qualities are everywhere apparent in the new songs. The refined workmanship of the flowing quaver accompaniments is well illustrated by a comparison of the Drummond setting with the section of the prison scene in the *Pilgrim's Progress* which begins with the words 'Show me thy way, O Lord'. Both use similar figures, but the triadic treatment in the opera is somewhat static, whereas the more independent part-writing of the later piece leads to greater variety in both real and passing harmony and allows the melody to expand. It is above all the melodic invention that is impressive. The melody of the first song, to go no further, is an excellent example; growing out of the preceding fanfare of three notes, it continually renews itself within a narrow field with the subtlest changes of rhythm, stress or direction, always satisfying both the moment and the larger frame. The recent Violin Sonata is perhaps the outcome of a desire to explore this line of thought.

Most of the rest of the work preserves the high standard set by the songs. The narrative, set for boys' voices and organ, employs a highly stylized recitative which, despite its simplicity, shows the same flexibility of line. Among the choruses is a march which I, for one, find less sympathetic, though the middle verses for soloists, echoing the more contemplative arias, are worked into the design with great skill. The final chorus is also disappointing. The words, like those of the first song, are taken from Milton's *Ode on the Morning of Christ's Nativity*, and a modification of the same tune is used. It is, I feel, much less happy in the choral version, and the bell-like effects in the orchestra are unfortunate in a work which is in general among the composer's best scored. Nevertheless, *This Day* is probably the finest of all Vaughan Williams's choral works. Its appearance during a season when most of our leading composers have produced large-scale works emphasises once again the very high place held by Vaughan Williams among his fellow Englishmen.

OLIVER NEIGHBOUR

## NEWS AND COMMENTS

### GREAT BRITAIN

Amongst recent Third Programme broadcasts have been two of Michael Tippett's *Midsummer Marriage* and one of Schoenberg's *Moses and Aaron*—the latter in a recording of the Hamburg performance directed by Hans Rosbaud.

On January 20 took place the first English performance of Stravinsky's *In Memoriam Dylan Thomas*, sung with intense feeling and musicianship by Peter Pears. The critics continue to fuss about Stravinsky's word setting—one suspects that they have not even observed that in the new work it is quite different in style from what it was in *The Rake's Progress*, or again in the *Cantata*. Without implying a criticism of the prosody in these earlier works, are we not justified in remarking a new precision and sensitivity in the setting of the Thomas poem? Working only with the note-values of semi-quaver, quaver, and dotted quaver (and reserving the crochet solely for the word 'pray', and for the final word, 'light') Stravinsky has achieved great variety of expression. The nature of the caesura which he has imposed upon the second line of the second stanza, between the words 'lightning' and 'they' is but one example of his appreciation of meaning and stress. What of the music itself? Masterly, of course, and (like the second *ricercar* in the *Cantata*) moving in a way that augurs well for the new *Passion According to St. Mark*. Few will agree with the distinguished critic who declared that the chief interest of the *In Memoriam* 'resides in the canonic working'. Woe betide the music of which that can truly be said, for canonic working is not in itself of *any* interest!

The Third's plans for the immediate future include six weekly programmes of Choral music of the Stuart period (from April 19 onwards), and a series of six programmes of Odes, Motets and Cantatas by Purcell, beginning on May 9. The last three broadcasts (July 1 onwards) will consist of works included in the forthcoming Purcell Society volume of Odes and Cantatas. This volume is only the first of six that will complete the Collected Edition of Purcell's works, and are due to appear if possible by the tercentenary year, 1959. Besides the Odes and Cantatas, there will be three volumes of Anthems, a fourth containing Hymns, Canons, Sacred Song for three and four voices, and all the Sacred Solo songs, and a final volume of Fantasies and other chamber music for strings, together with various appendices. It is twenty-seven years since the Purcell Society last added any volumes to its Collected Edition, and we understand that the present welcome activity is due to the enthusiasm and initiative of Professor Anthony Lewis.

Of more recent origin is the Thomas Weelkes Society, founded in Chichester in 1953 for the purpose of promoting the performance and publication of the music of Thomas Weelkes, who was Cathedral organist at Chichester from 1602 until 1623. Some of his Church Music has been published by the O.U.P. under the auspices of the Carnegie Trust, but no publisher is willing to undertake further publication on a normal profit-making basis. The Weelkes Society is therefore making the experiment of reproducing motets by Photo-lithography, in the hope that choirs and choral societies will purchase enough copies at 6d. each to justify the initial expenditure on an edition of 500 copies. The first works to appear under this scheme (of which more details can be obtained from Bishop Otter College, Chichester, Sussex) will be Weelkes's five-part motet for Ascensiontide, *All people clap your hands*, transcribed directly from the MSS. part books in the British Museum. This will be followed by Thomas Morley's *Dentes Tui* (with alternative English words), and provided the public favours this venture with the support it deserves, many more works by Weelkes and his distinguished contemporaries will be rescued from oblivion.

### Public Concerts

The I.C.A. music section (British Section of the I.S.C.M.) is giving the following three programmes in London between now and June:

April 29 (Festival Hall): Schoenberg's 2nd String Quartet, Stravinsky's Four songs for soprano, flute, harp and guitar, Varèse's *Density 21.5*, and Dorothy Gow's String Quartet. Magda László will sing in the Schoenberg and the Stravinsky. The four songs are new arrangements of two of the *Quatre Chants Russes*, and two of the *Trois Histoires pour Enfants*.



May 17 (in collaboration with the B.B.C.): Aaron Copland, *Appalachian Spring* (first version for thirteen instruments); Arnold Cooke, *Sonata for two pianos*; Nikos Skalkottas, *Andante Sostenuuto* for piano, wind and percussion; Francis Burt, *Music for two pianos*; Stravinsky, *Symphonies for wind instruments*.

June 13 (Wigmore Hall): Daniel Jones, *String Quartet No. 8*; Dallapiccola, *Quaderno Musicale di Annalibera*; Roberto Gerhard, *Three Impromptus for piano*; Hindemith, *String Quartet No. 4*.

#### *Miscellaneous News of Composers*

*Lennox Berkeley* has been commissioned by the B.B.C. to write a chamber work for a concert at the Cheltenham Festival in July. It will probably take the form of a Sextet for clarinet, horn and string quartet.

*Benjamin Britten's* opera *The Turn of the Screw* has been recorded by Decca, and will be released shortly. His new *Canticle* (No. 3) a setting of Edith Sitwell's poem 'Still falls the rain', for tenor, horn and piano, was given its first performance (with Peter Pears as soloist) at a concert given on 28 January in memory of Noel Mewton-Wood. The proceeds of this concert (which also included new works by Sir Arthur Bliss and Alan Bush) went towards the foundation of a Mewton-Wood Scholarship, to be awarded to pianists from all parts of Australia. Contributions may be sent to, and further particulars obtained from, The Secretary, Mewton-Wood Scholarship, 13 Belsize Grove, London, N.W.3.

*Francis Burt's* *String Quartet* has been selected for the I.S.C.M. Festival at Baden-Baden this year. (See under Germany.)

*Peter Racine Fricker's* 2nd Symphony has been recorded by H.M.V. under the auspices of the British Council. His *Dance Scene* for orchestra has been performed for the first time, in Stuttgart. His *Piano Concerto* and *Viola Concerto* have both been premièred in Germany, with Harriet Cohen and William Primrose as the respective soloists.

*Matyas Seiber's* 3rd *String Quartet* has been recorded by H.M.V. This work will also be heard at this year's I.S.C.M. Festival.

*Humphrey Searle's* 'The Riverrun' (James Joyce), the second of his three works for speaker and orchestra—the others are 'Gold Coast Customs' and 'The Shadow of Cain'—was given its first British performance in Liverpool, and a subsequent performance in London (February 6). Hermann Scherchen conducted on both occasions.

*Alan Rawsthorne's* new ballet, *Madame Chrysanthème*, will have its first performance at Covent Garden on March 29.

The City of Birmingham Orchestra has commissioned new works by Sir Arthur Bliss, Edmund Rubbra and Michael Tippett. Sir Arthur Bliss will write a set of symphonic variations on a theme by John Blow, Edmund Rubbra his seventh symphony, and Michael Tippett a pianoforte concerto. The commissions have been financed by the John Feeney Charitable Trust.

At the request of Diaghilev, Ravel made a full orchestration of Schumann's 'Carnaval'. Part of this score is in the possession of Maurice Delage, but there are sixty missing pages, whose whereabouts M. Delage is attempting to discover. He has reason to believe that they were last seen at Covent Garden, and that they are still in this country. We shall be very glad to hear from anyone who has further information on the subject.

The Summer School of Music will be held at Dartington Hall from July 30 to August 27. In the second week, Hermann Scherchen will give a master class for conductors. Composition classes will be held by Malcolm Arnold (week 1), Alan Bush (week 2), Roman Vlad (week 3), and Bernard Naylor (week 4). Roman Vlad will also direct a class in film music. The concerts will include Beethoven quartets opp. 95, 130, 131, 132, and 135, Schoenberg No. 4, Berg, op. 3, and *Lyric Suite*, Webern 5 pieces, op. 5, the Elliott Carter quartet, and Bartók Nos. 3 and 4. The modern works, and op. 130, will be played by the Juilliard String Quartet, which, incidentally, will be broadcasting the complete set of Bartók quartets in the Third Programme during the late autumn. At Dartington there will also be the first concert performances in England of Beethoven's cantata *Der glorreiche Augenblick*, for soloists, chorus and orchestra, op. 136, of Giselher Klebe's *Scene for four solo violins*, six to twelve tutti violins and piano duet, and of Dallapiccola's *Tre Poemi*.



## UNITED STATES

Mozart's Idomeneo was given its first stage performances in New York at the end of January by the Juilliard Opera Theatre. A new English version was specially commissioned for the occasion from the well-known writer Sherry Mangan, and proceeds of the performances went towards the Juilliard Student Aid and Scholarship Fund.

The League of Composers has amalgamated with the International Society for Contemporary Music (American section), and the joint organization now has Roger Sessions as its chairman, and Aaron Copland as its composer-chairman. The board of directors includes Milton Babbitt, Elliott Carter, Norman Dello Joio, Erich Itor Kahn, Jacques Monod, Clara Steuermann, and Marc Wilkinson. The League was noted for its activity in commissioning works from composers, both of established reputation and of less fame than youth and talent. This activity will continue under the auspices of the new amalgamated organization. In the past, commissions have been made through the League by the Elizabeth Sprague Coolidge Foundation in The Library of Congress, Lado, Inc., the Koussevitzky Music Foundation, Inc., and Samuel R. Rosenbaum. These will continue to operate, and a new award, to be known as the Rodgers and Hammerstein Commission, has been inaugurated, thanks to the generosity of Richard Rogers and Oscar Hammerstein II. Once again, the organization will benefit from the financial aid and generous support of ten of America's leading music publishers, with additional subsidies from Broadcast Music, Inc., and A.S.C.A.P.—the latter with the specific purpose of making contemporary works better known to performing artists, so that they in turn may bring it to a wider listening public. Arrangements are on foot to enable prominent composers to visit communities under local auspices and to take part in performances, lectures and discussions. A library of tape recordings has also been created, from concert performances and radio programmes, and these are available for lecture and broadcasting use throughout the U.S.A., Canada and Europe.

*Stravinsky* has written a new ballet, called *Egon*, for Balanchine. Amongst Balanchine's recent ballets have been one on Schoenberg's *Begleitmusik zu einer Lichtspielszene* (the music of which is performed twice during the course of the ballet) and another, *Ivesiana*, on short orchestral pieces by Charles Ives (*The Unanswered Question*, *Over the Pavements*, etc.).

*Leonard Bernstein's* music for Kazan's film, '*On the Waterfront*', is an outstanding event in the history of music for the commercial feature film.

*Samuel Barber's* *Songs of Kierkegaard*, for soloists, chorus and orchestra, were given their first performances in Boston in December, under Charles Munch, and repeated the following month in New York.

*Krenek* is re-scoring his opera *Karl V* (written in 1933 and consistently in the twelve-note technique) in the hope of making it accessible to more modest opera organizations. His new opera, '*Pallas Athene Weeps*' will be given its world première at the opening of the restored Hamburg Opera House in the autumn. The 'symphony', '*Pallas Athene*', extracted from it, has already been given several times on the continent, under the composer's direction.

The City of Louisville has commissioned Rolf Liebermann to compose a chamber opera. Heinrich Strobel is writing the libretto, which is based on Molière's *École des Femmes*.

The New York Pro Musica Antiqua will be visiting Europe and the Near East this spring, and hope to be able to visit England for concert-giving purposes. They will bring with them three programmes. The first is devoted to the Court and Chapel Music of Henry V—Henry VIII, and includes works by John Dunstable, Lionel Power, Henry VIII and Thomas Tallis; the second consists of music of the Spanish Renaissance (Cabezón, Morales, Victoria and Luis Milan, among others); the third is of music of the German Renaissance and Early Baroque.

Mitropoulos has given the first performance of Ralph Shapey's *Concerto for Clarinet and Orchestra*, in his series of Chamber concerts.

*Stravinsky* conducted *Petrushka* on the opening night (and at a subsequent performance) of the London Festival Ballet in Los Angeles. He left America in February for another welcome visit to Europe, and since arriving has conducted *Oedipus Rex* for the Bayerische Rundfunk (February 28), and a concert consisting of the *Cantata*, *The Rake's Progress*, Act 1, Scene 3, and *Oedipus Rex* for the Italian Third Programme.

*Vladimir Ussachevsky's* and *Otto Luening's* *Poem in Cycles and Bells* for electronic tape and orchestra has been given its first performance in Los Angeles under the direction of Alfred Wallenstein.

*Edgard Varèse* is at present paying an extended visit to Europe. His *Déserts*, for electronic sounds and orchestra was recently given its first performance, in Paris, conducted by Hermann Scherchen. It was received with displeasure (see France).

## ITALY

Of recent months, Italy has enjoyed productions of such rare operas as Pizzetti's *La Figlia di Jorio* (San Carlo, Naples, and shortly to be given at La Fenice, Venice), Cherubini's *Medea* (Teatro dell' Opera, Rome), Verdi's *Aroldo* and Tchaikovsky's *Queen of Spades* (both Trieste). La Scala has also given the first stage performance of Milhaud's *David*. Here are some notable operatic events that are planned for the near future:

March 16: Jomelli's *L'Uccellatrice*, A. Scarlatti's *Varrona e Perrica*, and Cimarosa's *L'Italiana in Londra*. (National radio programme.)

April 23: *Il Guiramento*, by Giuseppe Mercadante (1795-1870), will be given at the San Carlo, Naples—which was Mercadante's native town.

April (sometime): Blow's *Venus and Adonis* (Italian Third Programme).

May 26: Moussorgsky's *Sorochintsy Fair* and Stravinsky's *Mavra* will be given at La Scala, Milan.

July 24: The Rome Opera will take the gallant but always dangerous step of staging Berlioz's 'dramatic legend', *The Damnation of Faust*.

Schoenberg's *Moses and Aaron* will be heard during the Perugia Festival of Sacred Music, which takes place between September 26 and October 4. Tchaikovsky's *Joan of Arc*, and Donizetti's *Le Mystère* will also be given.

The Venice Festival of Contemporary Music (September 11—25) will include the first performance of Stravinsky's *'Passion According to St. Mark.'*

Italy's energetic Third Programme has announced its plans for an important series of broadcasts devoted to modern religious music. This field of contemporary music is so seldom granted a comprehensive survey that we think it worth while to give details of works to be broadcast in the series.

Bloch, Psalm xxii; Casella, *Missa pro Pacis*; Dallapiccola, *Job* (English Third Programme please note); Hindemith, *Das Marienleben* (1947 version), and *Apparebit repentina dies*; Honegger, *Joan of Arc at the Stake*; Malipiero, *La Passione*; Messiaen, *Visions de L'Amen*; Milhaud, *Cantata pour louer le Seigneur*, *Music for organ*, and *Trois prières journalières à l'usage des Juifs*; Petrassi, Psalm IX, and *Magnificat*; Poulenc, *Litanies à la Vierge Noire*, and *Motets pour un temps de Pénitence*; Pizzetti, *Missa da Requiem*; Satie, *Messe des Pauvres*; Schoenberg, *De Profundis*; Stravinsky, *Symphony of Psalms* and *Mass*; Webern, *Lieder* (not specified, though possibly op. 15).

## News of Composers

Luigi Nono's ballet score *The Red Cloak* was successfully presented at the Berlin festival, with choreography by Tatiana Gsowsky.

Petrassi's *Quatro Anni Sacri* for tenor, baritone and orchestra was given its first performance in Italy under the direction of Mario Rossi, in February. It was broadcast on the National programme, along with the same composer's *Coro di Morti*.

## GERMANY

It is scarcely possible in the space available here to do justice to the intense activity of the German Radio stations, especially in regard to contemporary music. Some details of forthcoming events will be found below. In the meanwhile the following facts may help to indicate how much has been achieved in the immediate past. Amongst the many new works broadcast over the N.W.D.R. networks during January have been Tippett's *'Fantasia Concertante on a theme of Corelli'*; Blacher's *Harlequinade*; Shostakovich's tenth symphony; Seiber's *Elegy*; and three notable works of the

avant-garde: Bruno Maderna's *Composition in three tempi*, Karlheinz Stockhausen's *Kontra-punkte*, and Hans Zehden's *Les Chansons*. Most valuable of all has been the German première of Schoenberg's 'Kol Nidrei' for speaker, chorus and orchestra, which shared a programme with Bartók's *Cantata Profana*. Both works were conducted by Hans Rosbaud.

During the same period, the Bayerischer Rundfunk (Munich) has broadcast, amongst other things, Satie's *Socrate*; Stravinsky's *Renard*, and *Symphonies for Wind Instruments*; Wolfgang Fortner's *Symphony*; Berg's *Violin Concerto*; Hindemith's *Der Schwanendreher* for viola and small orchestra; Giselher Klebe's *Symphony for strings*; Stockhausen's *Kontra-punkte*; and Luigi Nono's 'Romance de la guardias civil espanola' for speaker, speech choir, and orchestra.

#### *Forthcoming Events*

March: First performance of Blacher's *Viola Concerto*. (N.W.D.R.)

March 21: Bernd-Alois Zimmermann, *Violin Concerto*; Bartók, *Dance Suite*.

May 28 to June 7: Darmstadt Summer School for New Music. Details are not yet announced, though there will probably be stage performances of Milhaud's *Oresteia* trilogy, and of Stravinsky's *Perséphone* and *Les Noces*. In addition, ten young composers: Boulez, Engelmann, Fricker, Henze, Klebe, Maderna, Nono, Stockhausen, Togni and Zimmermann—have been commissioned to write new works to celebrate the tenth anniversary of the Summer School.

June 17 to 21: 29th I.S.C.M. Festival at Baden-Baden. There will be one concert each day except on June 19, when there will be two. The programmes are as follows:

17th: Vagn Holmboe (Denmark) 7th Symphony, Dallapiccola (Italy) *Variations for Orchestra*, Markus Lehmann (Germany) *Lied der Kentauren*, Constantin Regamey (Switzerland) *Musique pour cordes*, Carlos Chavez (Mexico) 3rd Symphony.

18th: Erich Itor Kahn (U.S.A.) *Actus Tragicus*, Karl Birger Blomdahl (Sweden) *Concerto for piano, woodwind and percussion*, Vladimir Vogel (Independent) *Arpiade*, Pierre Boulez (France) *Le Marteau sans Maître* (alternatively, in case of difficulty, Vittorio Fellagara-Italy-Wind octet).

19th (afternoon): Herbert Brun (Israel) String Quartet, Makoto Moroi (Japan) Piano Sonata, Peter Sculthorpe (Australia) *Sonatina for piano*, Hans Erich Apostel (Austria) *Five Songs*, Jan Maegaard (Denmark) Trio for oboe, clarinet and bassoon, Matyas Seiber (England) String Quartet No. 3.

19th (evening): Concert given by the German section. Blacher's *Orchester-Ornament*, Hans Werner Henze, String Quartet, Wolfgang Fortner, The Creation, Schoenberg, *Variations*, op. 31.

20th: Riccardo Nielsen (Italy) Sonata for two pianos, Knut Wiggen (Norway) Piano Quartet, Elliott Carter (U.S.A.) Sonata for cello and piano, Ingvar Lidholm (Sweden) *Concertino*, Francis Burt (England) String Quartet.

21st: Artur Schnabel (Independent) *Rhapsody for orchestra*, Tibor Harsanyi (France) *Divertimento No. 1*, Gino Contilli (Italy) Suite for strings, piano and percussion, Roberto Gerhard (Spanish-residing in England) *Symphony*.

August 18: Pfitzner's *Palestrina* at the Munich Opera Festival.

September 6 and 12: Handel's *Julius Caesar* at the Munich Opera Festival.

September: Busoni's *Doktor Faust* will be given at the Berlin Festival. This work has already been staged once at the Städtischer Opera, with Fischer-Dieskau in the title part, and is also announced for the Zurich June Festival.

The *Musica Viva* concerts at Munich announce that they are to give the world première of Boulez's *Sinfonie Concertante* for piano and orchestra. Fortner's *Mouvements* for piano and orchestra, and Carl Orff's 'Entrata' on themes of William Byrd have already been performed during the course of this season's concerts.

#### *Personalities*

Boris Blacher's *Studie in Pianissimo*, a work commissioned by Louisville (U.S.A.) has been given its European première in Frankfurt under Ernst Bonn.

Herbert von Karajan has been nominated successor to the late Dr. Wilhelm Furtwängler as chief conductor of the Berlin Philharmonic Orchestra.



*Hans Zehden's* ballet score 'Les Chansons' will have been broadcast by most of the major Continental stations by the end of the year.

### *Electronic Music*

An entire number of the technical magazine published by the *Nord Westdeutscher Rundfunk* has recently been devoted to 'Electronic Music'. Main contributors are members of the staff of the Cologne 'Studio for Electronic Music'. A wealth of information is given in some fifty pages on such topics as general aspects, terminology, studio-equipment, techniques of tape-manipulation, acoustical-mathematical basis of composition, practical experiences with the production of electronic 'sound-effects'; there is also a report by Karlheinz Stockhausen on his first composition for 'sine' tones, and a joint paper by Eimert, Enkel and Stockhausen on problems of notation.

Electronic music opens up a field of sound-phenomena of a kind still unknown in contemporary music. Busoni had already foreseen that technical limitations in our traditional instruments, on the one hand, and the very constitution of our musical system, on the other hand, were bound eventually to put an end to the possibilities of further evolution in Western music. He imagined the world of sound as a *continuum*; the world of our traditional music, as a 'fraction of a fraction' of one single diffracted ray from that sun 'Music', which 'fills the heavenly vault with harmony'. Broadly speaking, this is where electronic music comes in. It breaks through—out of every system—into the pure continuum. Needless to say, it also abolishes the limits of 'playability' or, more accurately perhaps, it simply equates them with the limits of audibility. These are of course the conquests of technology. Properly understood, however, electronic music 'depends more on counterpoint than on electricity', as Eimert tersely puts it. It means that what matters is not the nature of sound but what the *musician* does with it. It means also that neither the mere use of electronic instruments for playing traditional music nor, at the other end of the scale, what is called *musique concrète*, or the productions of the American 'tapesichordists' can be regarded as genuine electronic music. The latter belong rather to the film- and broadcasting-department for background noises and sound-effects, where they can indeed be extraordinarily useful and exciting. The central problem of electronic music is to discover its own, immanent *musical* order. This only the creative musician can do. Admittedly engineer and acoustics-expert must henceforth be his adjuncts, but technology must remain ancillary. Still, in this team the composer himself is necessarily a rather different type of man; for one thing, he needs to know considerably more about acoustics and mathematics than he used to. Krenek seems to have come away with some sense of irritation from his meeting with the younger generation at Darmstadt last summer. He obviously regarded them as a group of 'Sorcerer's apprentices'. Yet wickedness, it has been said, may be sometimes nothing more than the radical exploration of one's liberty. And the search for limits one can respect is, after all, one which every generation must start afresh.

When is the B.B.C. going to give us a fully equipped studio for electronic music? It is perhaps too much to expect the Music Department to be interested. But if producers of radio plays and sound-engineers only knew what fascinating, never-dreamt-of noises they could also get from it, they might easily start a lively campaign in favour of its creation.

### *SWEDEN*

The Stockholm Radio—in conjunction with the Philharmonic Society—has started a series of Symphony Concerts of contemporary music analogous to the *Musica Viva* concerts of the Bavarian Radio. The programmes include Stravinsky's Symphony in three movements, Berg's Violin Concerto (Tibor Varga as soloist), and Karl Birger Blomdahl's Piano concerto.

### *FRANCE*

Parisian musical life is now graced by one of the most enterprising and energetic concert-promoting organizations in the world. This is the Concerts du Domaine Musical, directed by Pierre Boulez, and affiliated to the Marigny Theatre—the headquarters of the Jean Louis Barrault-Madeleine Renault company, of which Boulez is musical director. The programmes for the present season deserve to be quoted in full:

February 12 (postponed to March 4): Berg, Quartet op. 3; Bach, Two fugues from the Art of Fugue; Mozart, Fugue in C minor; Stravinsky, Three pieces for String Quartet; Webern, String Quartet op. 28; Boulez, Structures, Three pieces for piano.

March 5: Webern concert: String Quartet pieces, op. 5; *Das Augenlicht*, Concerto for nine instruments, First Cantata, Five orchestral pieces, op. 10, Symphony op. 21, Second Cantata, Orchestral Variations, op. 30. Conductor: Hermann Scherchen.

March 6: Talk by Boulez, followed by performance of Schoenberg's *Serenade*, conducted by Scherchen.

March 21: Church of the Trinity. Messiaen's *Livre d'Orgue*, played by the composer.

March 26: Machaut's *Messe de Notre Dame*. Luigi Nono's *Music for 12 instruments*, and Berg's *Chamber Concerto*.

April 27: Edgard Varèse, *Ionisation*; Stockhausen, *Piano Pieces*; Henri Pousseur, *Symphonies*; Electronic music with help of N.W.D.R. studios in Cologne, directed by Herbert Eimert.

Two further concerts, to be conducted by René Leibowitz for Radiodiffusion Française are of interest:

March 29: Juan Carlos Paz, *Dedalus 1950*; Dallapiccola, *Tre Poemi*; Stravinsky, *In Memoriam*; Erich Itor Kahn, *Music for Soprano and ten instruments*; Artur Schnabel, *Décédécimètre*—a posthumous discovery.

June 16: Schoenberg, *Gurrelieder*.

At the end of April, the Hamburg Staatsoper will bring to the Théâtre des Champs Elysées their productions of Alban Berg's *Wozzeck*, Schoenberg's *Erwartung*, and Dallapiccola's *Volo di Notte*.

#### *News and Events*

André Hodeir has recently published a book entitled *La Musique Etrangère*, in the series 'Que Sais-je' (Presses Universitaires de France). Mr. Marc Wilkinson, the Australian composer at present residing in Paris, sends the following notes on the book:

'This book is badly biased in favour of 12-note music—I am myself a 12-note composer, so this criticism is not made lightly!—but has the honest merit of stating frankly, and in a work intended for a large audience, that France was *not* the centre of musical thought from 1900 to 1950. It is conceived according to the arguments of Boulez, which is to say that Stravinsky stopped writing music of any interest after Renard, Schoenberg after the *Serenade*, and that Webern is our century's most important composer. It is an untechnical book, well written, logical, and almost fanatically single-minded'.

Messiaen has been asked to give a new course at the Conservatoire on the metaphysics of music, besides the one he already gives on musical analysis.

Michael Philippot is reported to be the most talented, from the musical and technical point of view, of the men working in the field of electronic music and *musique concrète*. Marina Scriabine, the grand-daughter of the Russian composer, is also engaged in this work.

Edgard Varèse's *Déserts* for stereophonic electronic instruments and orchestra was given its première at the Théâtre des Champs Elysées, conducted by Hermann Scherchen. The work came as a complete shock to an audience that had come to hear the other piece on the programme, Tchaikovsky's *Pathetic Symphony*. A riot almost as furious and bloody as that provoked by the first performance of *Le Sacre* ensued, and the work was often inaudible through the barrage of stamping, clapping and catcalls that arose after a few minutes. Even for those listening to the radio broadcast, the music was often completely submerged in the general *mêlée*. It is Varèse's first work for almost twenty years, and carries on the researches in timbre and harmony which this composer made in *Intégrales*, the *Octandre*, and many other pieces, with the difference that Varèse now has the new field of electronic music in which to work.

## CONTRIBUTORS TO THIS ISSUE

**ROBERT DONINGTON:** Born 1907. Scholar at St. Paul's and senior classical scholar at Queen's College, Oxford. Late Leverhulme Research Fellow. Pupil of Arnold Dolmetsch and Egon Wellesz. Specializes in the interpretation of Baroque music and has contributed the articles on this subject to the new Grove. Viola da Gambist and director of a chamber ensemble performing early music and modern works under the name of the Donington Consort.

**SYBIL EATON:** Born 1897. One of the most musicianly of all our violinists between the two wars. Now teaches, and is unsurpassed as a chamber-music coach both for professionals and for those who are stone deaf.

**ROBERTO GERHARD:** Born 1896. One of the outstanding composers in this country. Among his finest works are a Quintet for wind instruments (1928), a Violin concerto (1942, revised in 1945 and 1949), a Symphony (1952), and an opera, *The Duenna* (1948, revised in 1950). The Symphony has been chosen for performance at this year's I.S.C.M. Festival at Baden-Baden. *The Duenna* is overdue for performance at Covent Garden. The three *Impromptus* of 1950 are delightful to play, as we hope many readers of this issue will find. They are published here for the first time.

**DANIEL JONES:** Born 1912. Studied English at the University of Wales. Mendelssohn Scholar, 1935-38. Knows six European languages, also Chinese and Japanese. His musical compositions include four symphonies and eight string quartets, the last of which will be played at the Wigmore Hall on June 13. His Sonata for three tympani, first published in *The Score*, has had much influence on other composers in its use of complex time-signatures. The essay in this issue indicates the position which he has taken up in his book *Music and Aesthetics*, now nearing completion.

The section of *News and Comments* is a first attempt to provide a feature that we hope will be found useful and interesting. As our Intelligence Service settles down, so the news ought to represent more and more nearly the most significant developments in music at the present day. It will be observed that the bias in this issue is towards contemporary music. So it always should be, but it is possible that many readers may find it overdone. Any constructive suggestions will be greatly valued.

The quotation from Michael Tippett's *Midsummer Marriage* is printed by kind permission of Schott and Co.

The second part of David Drew's article on Messiaen, begun in the December issue, will appear next September.

This year's I.M.A. Concert Award (see page 58) was presented jointly to Miss Margaret Major (viola) and Miss Patricia Carroll (pianoforte), who tied for first place.



# Summer School of Music

*Director: William Glock*

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Beethoven: *Der glorreiche Augenblick*, for soloists, chorus and orchestra, op. 136\*\*. Cherubini: *Requiem in C minor*. Mozart: *Così fan tutte*—with piano duet accompaniment. Elliott Carter: *Cello Sonata and String Quartet*\*\*. Giselher Klebe: *Scene*\*\*. Dallapiccola: *Tre Poemi*\*\*. Haydn: *9 String Quartets*. Bartók: *Rhapsody No. 1 for violin and orchestra*, *String Quartets Nos. 3, 4, 5, 6*. Schoenberg: *String Quartet No. 4*. Bach: *Das Musikalische Opfer*. Pergolesi: *L'Orfeo*\*\*. Scarlatti: *Sixty Sonatas*. Gluck: *Iphigénie en Tauride*, Act IV. Anerio: *Requiem*. Stravinsky: *Piano Sonata*. Cantatas by Handel, Françaix, Malcolm Arnold\* and Anthony Milner.\*

\* *First performance.*      \*\* *First concert performance in England.*

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# **X. INTERNATIONALE FERIENKURSE FÜR NEUE MUSIK**

**Darmstadt, 29. Mai bis 6. Juni 1955**

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Komposition: Wolfgang FORTNER — René LEIBOWITZ  
Klavier: Yvonne LORIOD — Carl SEEMANN  
Violine: Rudolf KOLISCH — Viola: Michael MANN  
Violoncello: Ludwig HOELSCHER — Flöte: Kurt REDEL  
Gesang: Heinz REHFUSS

Arbeitsgemeinschaft junger Komponisten: Pierre Boulez, Hans Werner Henze und Bruno Maderna

## **VORLESUNGEN, VORTRÄGE, DISKUSSIONEN**

Theodor W. ADORNO, Pierre BOULEZ, Herbert EIMERT, Hermann HEISS, Peter HEYWORTH, Luigi ROGNONI, Claude ROSTANT, H. H. STUCKENSCHMIDT

## **STUDIOKONZERTE**

Musik der Jungen Generation (Uraufführung von zehn Auftragswerken junger Komponisten)—Kammermusikstudio (öffentliche Einstudierung von Schoenbergs 'Ode an Napoleon' durch Rudolf Kolisch, Heinz Rehfuss, Marcelle Mercenier und das Drolc-Quartett)—Kammermusikalische Meisterwerke der Neuen Musik

## **ORCHESTERKONZERTE**

2 Konzerte des Frankfurter Rundfunk-Orchesters in Verbindung mit der vom Hessischen Rundfunk veranstalteten 'WOCHE FÜR NEUE MUSIK'

Südwestfunkorchester Baden-Baden unter Leitung von Hans ROSBAUD

Kammerorchester der Nordwestdeutschen Musik-Akademie Detmold unter Leitung von Wolfgang FORTNER und Tibor VARGA

Landestheater-Orchester Darmstadt unter Leitung von Nino SANZOGNO (Mailand)

## **OPERN-URAUFFÜHRUNG**

Landestheater Darmstadt 'Die Orestie' von Darius MILHAUD (Musikalische Leitung: Richard Kotz; Inszenierung: Harro Dicks)

## **KRANICHSTEINER MUSIKPREIS 1955**

IV. Internationale Wettbewerb für Klavier (2000.-DM) und Flöte (1000.-DM)

Prospekte — Auskünfte — Anmeldungen

**KRANICHSTEINER MUSIKINSTITUT**

Darmstadt, Roquetteweg 31



